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BROOKLYN: BORO PARK—Harry Cooper; Shaw's Sporting Dogs; 20th Century Revue (58th St.); (Last half) Andrieff Trio (Phila); Franklin Ardell & Co.; Dunbar & Turner; Haig & Levere (Phila.); I. & J. Kaufman (Royal). BUSHWICK—Mr. & Mrs. J. Barry (Franklin); Claudia Coleman (Washington); Clinton & Rooney (Syracuse); Lillian & Anna Roth; Step Lively; Van Cleve & Pete; Wilton Sisters (Jefferson). FLATBUSH—Bobbe & Nelson (Colonial); Hope Eden & Co. (Bushwick); J. J. Morton (Bushwick). GREENPOINT—Carl & Inez; Donovan & Lee; Musical Hunters; Resista; (Last half) Follette's Monkeys; Howard & White; Tennessee Ten; Arthur & Whitelaw. ORPHEUM—Four Bards; Basil, Lynn & Smythe; Harry Carroll Revue (Riverside); Edith Clasper & Boys (Fordham); Dufor Boys (Alhambra); Jack La Vier (Riverside); Dancing McDonalds (Hamilton); Victor Moore & Co. (Alhambra); Yvette Rugel (Riverside). PROSPECT—Lloyd & Rubin; Mme. Rialto's Moon Love; (Last half) Frank Dobson & Co. (Boro Park); Howard & Sadler; Glad Moffatt.

ATLANTA & BIRMINGHAM SPLIT: Anderson & Young Players; Hank Brown & Co.; Golden Bird; Lewers & Collins; Peel & Corvin. BALTIMORE: Fenton & Fields (Columbus); Bobby Pender & Co. (Phila.); R. Raymond & Melody C. (Hamilton); John Steele (Phila.). BATON ROUGE: Cecil Gray; Gray, Carpentier & Gray; Ryan, Weber & Ryan; Sargent & Marvin; Techow's Cats. BIRMINGHAM & ATLANTA SPLIT: Gardner & Leedum; Hartley & Jes; Quinn & Caverly; Tips & Taps. BOSTON: Leo Beers (Providence); Brown & Weston; Royal Gascoines (Riverside); Healy & Cross; Beatrice Herford; Martin & Moore; Singer's Midgets (Providence). BUFFALO: El Cleve (Toronto); Anatol Friedland Co. (Toronto); Chas. Howard & Co. (Toronto); The Johannys (Toronto); Three Lordens (Toronto); Russell & Dunigan (Toronto). CHARLESTON & COLUMBIA SPLIT: Dave & Dore; Lang & Vernon; Lillian's Dogs; Seven Honey Boys; Ruth Warren & Co. CHARLOTTE & ROANOKE SPLIT: The Barlows; Cornell, Leona & Zippy; Great Leon; King & Irwin; Tyrell & Mack. CHATTANOOGA & KNOXVILLE SPLIT: The Edwards Duo; Hard Boiled Hampton; Jessie Miller; The Seebacks. CINCINNATI: Wilson-Aubrey Trio (Louisville); Bevan & Flint (Indianapolis); Camilla's Birds; Franklyn Charles (Toledo); Doree's Operalogue; Edwin George; Dolly Kay (Cleveland); Boyle & Bennett (Pittsburgh); Courtney Sisters (Erie); Doris Duncan (Louisville); Elmore & Williams (Youngstown); Lloyd & Christie; Maxine Bros. & Bobby (Toledo); Dallas Walker (Indianapolis); Young America (Columbus). COLUMBIA & CHARLESTON SPLIT: Hall & Shapiro; Josephine & Harrity; Bob Milliken; Robert & Robert; Princess Wahletka. COLUMBUS: Bert Baker & Co. (Cincinnati); Willa & Harold Brown (Youngstown); Cook & Oatman; Daley, Mack & Daley; Eyes of Buddha; Norwood & Hall (Pittsburgh); Perrone & Oliver. DETROIT: Adelaide & Hughes; Caits Bros. (Rochester); Peggie Carhart (Rochester); Lorimer & Hudson (Rochester); Mang & Sydner; Joe Towle (Rochester); Mrs. H. Turnbull; Watson Sisters (Rochester); Clayton White & Co. (Rochester). ERIE: Farrell Taylor & Co.; Jason & Harrigan (Johnstown); Juggling McBans (Buffalo); Shadowland (Cincinnati); Silber & North; Geo. Yeoman. FAR ROCKAWAY: Creedon & Davis; Elm City Four; St. Clair. GRAND RAPIDS: Vaugh Comfort (Toledo); Beed & Austin; The Dress Rehearsal; Sansome & Delilah (Toledo); Sealo (Detroit); Spencer & Williams; Bob & Peggy Valentine (Toledo). HAMILTON, CANADA: Furman & Nash (Buffalo); Manako Japs (Hippodrome, Toronto); Kano & Herman (Buffalo); Jim & Betty Morgan; Pearson & Lewis (Hippodrome, Toronto); Theresa & Wiley. INDIANAPOLIS: Alexander Bros. (Louisville); Joe Cook (Louisville); Corradini's Animals (Louisville); Ford & Goodridge; Pressler & Klaiss (Louisville). JACKSONVILLE & SAVANNAH SPLIT: Clinton & Capelle; Connelly & Francis; Markel & Gay; Six Musical Nosses; Welch, Mealy & Montrose. JERSEY CITY: Howard & White; Henry Santrey & Band (Phila.); Harry & Anna Seymour (Phila.); (Last half) Musical Hunters; Jimmy Lucas & Co. (Yonkers); Resista; Mabel Taliaferro & Co. JOHNSTOWN & PITTSBURGH SPLIT: Carney & Rose; Jesselyn & Truner; Three Kundles; Rapoi. KNOXVILLE & CHATTANOOGA SPLIT: Fragelles; Jewell & Raymond; Will Morris; Wells, Virginia & West; Wilson Bros. LOUISVILLE: Dancing Kennedys; Olson & Johnson (Cincinnati); Profiteering, Eddie Ross (Indianapolis); Russell & Devitt (Cincinnati); Sully & Houghton (Cincinnati). LOUISVILLE & NASHVILLE SPLIT: Bender & Armstrong; Bernivici Bros.; Burke, Walsh & Nana; Dance Originalities. LOWELL: Coffman & Carroll; Paul Decker & Co. (Bushwick); Anna Gray (Boston); John & Nellie Olms (Portland); Primrose Three; Rice & Elmer; Roberts & Boyne. MACON & AUGUSTA: Four Brown Girls; Edward Hill; Jennier Bros.; Rives & Arnold; Three Weber Girls. MOBILE & NEW ORLEANS: Bigelow & Clinton; Overholt & Young; Billy Bouncers Circus; Patches; Jean Shirley & Boys. MONTREAL: B. & J. Creighton; Billy & Eddie Gorman; Ruth Howell Duo (Quebec); La Palerica Trio (Quebec); Langford & Fredericks (Hamilton, Can.); Jim McWilliams; Josephine Victor & Co. MT. VERNON: Frank Dobson & Co.; Howard & Sadler; Miller & Anthony; Glad Moffatt; last half: Trixie

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Shuberts

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(*Continued on page 608*)

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DRAMATIC MIRROR, 133 West 44th Street, NEW YORK

Photo by
Alfred Ulmoy Johnston

MARION DAVIES

DRAMATIC MIRROR

Star of Cosmopolitan Productions, whose next picture will be "Enchantment," from a story by Frank R. Adams, directed by Robert G. Vignola

Page S. Jay Kaufman!

MARSHALL NEILAN brings something new to motion picture!

A series of short stories done into one feature picture which he calls "Bits of Life." And which should become a permanent idea of Neilan's.

Others have used short stories as the basis for pictures but that was the trouble. There wasn't enough in the usual short story for a six-reel picture. Only an incident or two. And the effect was that of making what should have been, at most, a one-reel picture into a feature picture. This Neilan saw, and so he took four stories. Four modern stories from four magazines. All varied, interesting. And all with more or less of an idea. And combined them by using himself as the reader. In this way he has as much as four feature pictures. Since each story would by any other director have been used as a feature picture.

The choices of the stories is, of course, a matter of opinion. You might have chosen other stories. And I still others. But that is less to the point than that he did choose and do four stories.

And I look to him to stick to the idea. There are any number of gems that he can do in this way. The possibilities are unlimited. It gives him a way of using one story occasionally which the ultra wise would say, "But there's no picture in it." And by doing the gems he can make it harder for the silly romances to find a place.

"Bits of Life" will be welcomed by every person who goes to the motion picture theatres. The exhibitors must see this.

On Reicher and Detroit

Emmanuel Reicher has given up his Philadelphia plan and will go to Detroit. And the reason is that when it became known that he was to have a certain theatre in Philadelphia someone "beat him to it." Which is the usual thing in the theatre. Everyone wants to do what everyone else is doing. If he hadn't thought of it no one else would have thought of it. And what the others forget is that they are not Reichers. Where he will make a success of an enterprise a dozen others will fail because they have not the mental equipment of Reicher.

Detroit is wise.

On the Francis Hackett Lectures

Make it your business to hear Francis Hackett.

He is, as, of course, you do or should know, the critic for the New Republic.

I have never heard him talk, but no man who can write as he can will be dull. I am certain that he will be interesting. November 25, December 2 and December 9 are the dates. The place, the Rumford Hall, 50 East Forty-first Street.

The title?

"What Are Critics For?"

KENNETH HARLAN

Whose excellent work in the Robertson-Cole production "The Barricade," was commendable, and put in the foremost rank among the young leading men

On Eddie Miller and Opera

I hear that Eddie Miller may go into grand opera.

Good.

Here's a chap who has worked. And studied while he worked. And hasn't beeen afraid to say that he had ambitions. He didn't boast about them however. But in his own circle where such an ambition might not have been taken seriously, he held fast to it.

I hope he outdoes Orville Harrold.

On a Success

Katherine Cornell has scored a hit. In "The Bill of Divorcement" she got her chance. And every one is talking Katherine Cornell.

Let's hope she doesn't go the way of all sudden successes. And that she keeps her head. And that she takes her job as seriously as it is serious. And that she doesn't become a star next week. You may recall that Margola Gillmore refused to be "featured.' She was sensible. She knew that it would make her success more difficult. She is waiting. She will be a real star.

Miss Cornell was capital in the early days of the Washington Square Players. She has grown. She will grow more IF.

On the Fidelity Show

The first of the Fidelity shows is scheduled for October 23 at the Henry Miller.

I missed the Fidelity show last year. But I am told that several fine things were produced.

Why doesn't the Fidelity produce the play of an unknown? Why not a play contest? And let it be acted by young and unknown people? Or some of the cast the Fidelity notables, and the rest the unknowns?

On Two Suggestions

A suggestion:

Find a play for John Cumberland and Dorothy Mackaye.

Another suggestion:

Put the two of them in a revue.

On the Faversham Auditions

Mr. Faversham has received your letters.

And he will give the audition.

And any one he finds with promise he will undertake to give some sort of work in his company, or in the companies, which he directs.

This is a generous thing to do. And its value is colossal. Even if he finds but one person who eventually succeeds he will have done a lot. And the history of the theatre is that all one needs is the chance. This chance he is giving.

The details will shortly be announced.

Watch for them.

On Coughing

Why doesn't some manager tell his star, "If the audience coughs tonight I want you to walk down to the footlights and say that you refuse to go on until the coughing stops."

Arnold Daly did it once. And the coughing did stop. And the audience applauded.

At the opening of "The Claw" Lionel Barrymore acted "between coughs." One could see him wait before speaking as if to say, "Now I want to say this line but if I say it when someone coughs the audience will not hear it and I will be blamed for being indistinct." And so much of the performance was ruined.

A doctor tells me that coughing is largely mental. And that where the cold is very bad the coughing can be noiseless if a handkerchief is used. If this is the case a few refusals to proceed with the play and the public would soon stop it.

On the Hammerstein Name

It seems pretty well settled that Mrs. Hammerstein will retain control of the Manhattan Opera House.

Of course, in these matters there's many a legal twist which may give some one else the control. Which I hope will not happen.

I knew Oscar Hammerstein. I knew him well. And I know what music meant to him. Music for average persons. Not for the chosen few.

The name Hammerstein should not be lost. And if Mrs. Hammerstein continues to manage the Manhattan it will not be lost.

On Babe Ruth in Vaudeville

By the time this reaches you it will have been decided whether or not Babe Ruth will go into vaudeville. The decision is up to Judge Landis. There is no sound reason why he should not be allowed to do it. He is a baseball hero, and to see him and hear him would give a great deal of pleasure to those who could not see him. Why should they be denied this pleasure? I am not a baseball fan, but I would much rather see him than several acrobat turns that I have had to see in my several years of going to vaudeville.

On Another Screen Version

I am curious to see whether "Peter Ibbetson" has gone the way of all other fine plays. Whether it has become in the film version the stupid thing that "The Affairs of Anatol" became in the De Mille version. I sort of fear it because the cast is an all-star cast. Because Wallace Reid has the Barrymore role. He is not a great actor, and the role requires a great actor. Whether it requires a great actor in the picture is another matter. I am glad to see that George Fawcett and Elsie Ferguson are in the cast.

FOX AND SHUBERT START WORKING TOGETHER IN THREE WEEKS

Circuits to Move Into One Building—Allen Booking Fox Houses—Films Retained

The combined organizations of the Fox and Shubert vaudeville circuit, having completed the details of their newly formed partnership, as announced in the DRAMATIC MIRROR two weeks ago, are now seeking around for larger offices where one headquarters for both circuits will be established. The Shubert offices are at present located at 225 West Forty-fifth Street, in a private building which had been remade to hold offices, and the Fox offices are now situated in their old offices on West Forty-sixth street.

A booking plan has been arranged between both organizations which is somewhat similar to that which went into effect when B. S. Moss went over to the Keith organization two years ago. The Fox name is to be retained over all his houses, and instead of the sign with words to the effect of "Superior, or Excellent Vaudeville," the sign "Shubert Vaudeville" will be erected. None of the Fox houses will drop their film attractions, and the majority of them, in fact, it is most likely that all of them, will continue playing split weeks, with six acts of Shubert Vaudeville and the Fox film feature. All of the Fox houses are to be booked by Edgar Allen and Jack Loeb. The production tabloids, which have been a feature of the Shubert vaudeville bills have been dropped, and will not be booked into the Fox houses.

Allen is to book his circuit with no interference from either Lee or J. J. Shubert, Arthur Klein or William Fox, they relying on Allen's excellent judgment, which he has proven in the past, to book the houses capably.

According to the partnership contracts which were signed last week, the booking of both circuits together is to be started with the week of October 24th, next week, but this will probably be delayed for a week or two. However, it is definitely settled that the name of Shubert vaudeville will go up over the Fox houses within three weeks.

New Orpheum House Opens

Minneapolis, Oct. 18.—The new Hennepin Theatre opened here last night, as one of the chain of Orpheum Theatres. Mort Singer and Martin Beck were present, coming from New York to attend the opening. The opening bill consisted of the Four Marx Brothers, "Sawing a Woman in Half," done by Servias Le Roy, Mary Haynes, Sylvia Loyal, George Austin Moore, and the Tuscano Brothers. A feature motion picture was also shown.

The house, which is managed by Frank N. Phelps, seats 3,000, and will play the regular State-Lake policy. Messrs. Beck and Singer are leaving to-day, and will probably attend the other opening of the Main Street Theatre, in Kansas City, which is scheduled to take place on October 25, playing the same policy as the Hennepin in this city.

Two Box Offices for Jolson

Workmen began yesterday to break through the south wall of the lobby of Jolson's Fifty-ninth Street Theatre in order to construct a second box-office for the sale of seats for Al Jolson in "Bombo." The present office is ample for the ordinary requirements of a theatre, but the demand for both advance and current tickets is so great that the lobby has been badly congested. The space now occupied by one of the stores on the Seventh Avenue side of the building will be utilized.

Shuberts Get Louisville House

The Messrs. Shubert have added to their chain of legitimate theatres the Shubert Theatre in Louisville (Ky.). This playhouse, formerly the Masonic, has undergone extensive alterations, and will hereafter play legitimate attractions. For the dedication of the house the Messrs. Shubert selected Olga Petrova in "The White Peacock."

Atwill Opens in New Play

BALTIMORE, October 18.—In Ford's here, last night, David Belasco presented Lionel Atwill in the premiere in this country of "The Grand Duke," a new Parisian comedy by Sacha Guitry, author of "Deburau."

In Mr. Atwill's support appears a company of distinguished players including Lina Abarbanell, Vivian Tobin, Morgan Farley, and John L. Shine.

After a week's engagement here, Mr. Atwill will appear in "The Grand Duke" next week at the Apollo Theatre, Atlantic City, preliminary to opening a New York engagement at the Lyceum Theatre, Tuesday evening, November 1.

Stuyvesant Players Organized

Stuyvesant Neighborhood House, which for some time past has obtained its dramatic fare in the form of "Visiting Little Theatre Groups," announces that there is being organized the Stuyvesant Neighborhood House Players. Miss Alice Jayson will be the managing director, assisting Mr. Joseph M. Koehler, who through the courtesy of the Repertory Theatre Players is doing the organizing and supervision of the first bill.

Anderson and Brother Organize

Captain Hugh A. Anderson, brother of John Murray Anderson, has arrived in New York. He will become associated with the latter in his theatrical ventures. Captain Anderson, who served with the British forces from early in 1915 to 1919, has a distinguished army record and received the Order of the British Empire from King George for his services, besides being mentioned several times in dispatches by the War Office. Before and since the war, Captain Anderson was connected with the business of his father, Hon. John Anderson.

VIOLA DANA

As a pretty Bohemian girl in a scene from Metro's "Puppets of Fate"

Creole Opens Hat Shop

Karyl Norman, the Creole Fashion Plate, who is now appearing in Keith vaudeville, has opened a millinery shop as a side line, which he calls the "Creole Fashion Shop." The place has been artistically arranged, and is situated at 227 West Forty-fifth Street. Bobby Simons, who appeared with Norman in vaudeville last season as his pianist, is managing the shop while Norman is filling his vaudeville engagements.

Start Work on New Orpheum

Work will be started next month on the new Keith's Orpheum Theatre, which is to be erected on De Kalb Avenue and Prince Street in Brooklyn, directly across the street from the present Orpheum Theatre there. The new house, which will be known as the New Orpheum, will replace the present theatre on the other side of the street, and, when completed, will have the latest conveniences in the way of equipment. It will have a seating capacity of about 3,000, and will play the same policy of big time vaudeville. The disposal of the present Orpheum has not been definitely decided.

I. Jones Enters Vaudeville

Isham Jones' Orchestra, which has become well known through playing for phonograph records, opened a tour of the Chicago houses on Monday at the Majestic. Harry Weber, of New York, has booked the act.

Gertrude Newell to Produce

Gertrue Newell, who has an intimate knowledge of the theatre because of her business connections with many producers as a decorator of stage settings and designer of costume, is becoming a producer herself. She has accepted for early production a romantic comedy by Gladys Unger called "The Fair Circassian," and will start rehearsals in ten days.

IMPROPER DANCES OFFICIALLY BARRED IN N.V.A. CLUBHOUSE

"Chicago" and Others Must Go—Offenders to Be Suspended

In order to avoid all possible chances of the so-called reformers and "blue-law agitators" picking on the members of the National Vaudeville Artists Club, and especially their Thursday and Sunday evening dances, an announcement was made at the first Thursday night dance held at the club last week by Henry Chesterfield, secretary of the organization, to the effect that all improper dancing would be strictly barred from the dance floor of the clubhouse. Mr. Chesterfield asked that the members co-operate with him in keeping the club with the reputation which it has already established, as being one where only clean, wholesome and refined entertainment is held.

He stated that the organization was taking no chances, not because of any possible distrust of the active members, but because it was possible that some of the non-members and lay members might offend, and that, therefore, the club was barring the "Chicago," "Shimmy," "Camel Walk", and all other dances which are not strictly proper, the name of all being posted on the bulletin, in addition to the backs of cards, which are to be given to any dancer who is consciously or unconsciously violating the edict against improper dances.

One card will be given as a warning. If a member or dancer is given two cards, he will be automatically suspended from the club for an indefinite period.

As an experiment, on Sunday night, the club went back to the old-fashioned dances, featuring a real old-style "Nantucket." When the evening was over it was pronounced a great success, and arrangements are now being arranged for a different feature in the dances every Thursday and Sunday night, to alleviate the disappointment of any of those who might regret the passing of the other dances, particularly the "Chicago."

Jessell to Do a Show

Georgie Jessell, who is now appearing in vaudeville with his "Troubles of 1921," will appear shortly in a production which is now being written for him by Samuel Shipman. Jessell will probably keep his act working in vaudeville while he is in production with some one else in his role.

"Easiest Way" Closes Oct. 29

Frances Starr will close her New York run in "The Easiest Way" at the Lyceum on Saturday evening, October 29, and open a tour of the road on Monday, October 31, in Cleveland.

From Cleveland the show will go to Chicago for an extended run with Detroit, Buffalo, Philadelphia, Newark, Brooklyn, Baltimore, Washington, Pittsburgh, Cincinnati, Louisville, Indianapolis, St. Louis, Kansas City, and Milwaukee to follow.

Is That So!

FRANK NORTH, formerly of the team of *Howard* and *North*, is reviving the old act which he did with his former partner, called "Back to Wellington," and will appear in it with *Lew Holliday* as his new partner.

The Marmein Sisters

who formerly appeared with *Dave Schooler*, are showing a new vaudeville dance offering at Keith's Hamilton Theatre this week.

Margaret McKee arrived in New York last week from England, where she has been appearing for the past few years, her last engagement being with "The League of Notions." She will be seen in Keith Vaudeville here shortly.

Arthur Hamburger, who recently retired from show business to enter the cloak and suit business with his father-in-law, is contemplating a return to the theatre with a fashion show which he intends to stage.

Birdie Barns, who has not been seen on the stage in New York for the past five years, is now doing a new single which she broke in last week.

Mary Dawn

is the new name of *Nellye De Onsonne*, who was last last seen here with *Edythe Baker*, the pianiste, and who is back in New York with a new act called "The Spirit of the Mardi Gras."

Alfred Shirley, who was associated for several seasons with *Sir Herbert Beerbohm Tree's* company, joined the cast of "The Night Cap" last week.

Sigmund Romberg

composer of the score of "Blossom Time," based on the melodies of Schubert, was entertained on the stage of the Ambassador Theatre where "Blossom Time" is playing, last Saturday.

Dorothy Mortimer and *R. P. Davis*, of the cast of "Just Married" at the Nora Bayes Theatre, and just married themselves ten days ago, gave a housewarming party with the remainder of the cast as their guests at their new home in Fifty-fifth Street last week.

Jack Hanley, the comedy juggler, is now appearing on the Keith time after an enforced lay-off due to neuritis. *Hanley* after playing the Palace four weeks ago was taken ill, and had to cancel three weeks of his contracted time.

Ruth Terry

now in Chicago with the "Gold Diggers," will be featured in a new play next season by *David Belasco*. *Miss Terry* portrays the role of "Topsy," the tough chorus girl, which part is the only one in the show to be reproduced in vaudeville as an imitation by *Elizabeth Kennedy*, of *Kennedy and Berle*, the child actors.

L. Lamonte Osgood is now associated with *Louis D. Straus* in his publicity ventures. *Mr. Osgood* formerly appeared in picture with the *Selznick Company*.

Cecile D'Andrea and *Harry Walters*, featured dancers in "The Merry Widow," have added a new specialty to the show in the second act.

Bertram Peacock, who sings the role of Franz Schubert in "Blossom Time" at the Ambassador theatre, has been placed under a long term contract to sing exclusively productions of the Messrs. Shubert.

Lumsden Hare, *Selene Johnson*, *Sheila Courtenay*, *Robert Harrigan*, *Emily Loraine*, *Ernest Cossart* and *Noel Tearle* are in the cast of "The Title."

Skinner to Do Skinner

Otis Skinner will appear as Shylock in a scene from "The Merchant of Venice" at the Actors' Fidelity League's concert at Henry Miller's Theatre, Sunday evening, October 23rd. His associates will be Curtis Cooksey as Bassanio and Ben Johnson as Antonio. Another feature will be Amelia Bingham as Catherine II. of Russia in a strong one act play by Frank Ferguson. In the cast with Miss Bingham will be Frank Sylvester now playing in "The Fan," Robert Vaughan from "The Bat" Co. and Misses Irene Mesmer and Celeste McArthur.

Lionel Atwell

will open in New York on November 1st, at the Lyceum theatre in his latest play, in which he is starred by *David Belasco*, called "The Grand Duke."

Margaret Knight has been engaged for the cast of "The Mad Dog" by the *Shuberts*, who will star *Conway Tearle* with *Helen Menken* in the piece.

Glenn Hunter who is now playing opposite *Constance Binney* in "The Case of Becky," has been engaged to play a juvenile role in *Booth Tarkington's* new play, "The Intimate Strangers," which will open in Washington on October 31, prior to its New York premiere.

Conway Tearle and Helen Menken

have been engaged to head the cast which is to appear in *George Scarborough's* new play, "A Mad Dog."

Bessie Barriscale began rehearsals in her revised comedy, "The Skirt," last week.

Madame Clara Clemens, wife of *Ossip Gabrilowitsch*, the pianist, and daughter of the late *Mark Twain*, has been engaged to sing a series of six historical concerts at Dresden, Berlin and Vienna next year.

Albert Deano, the well known color expert, has just returned from Italy and has been appointed assistant stage manager of the Greenwich Village Follies at the Shubert Theatre.

Ann Davis, who is appearing in support of *William Hodge* in "Beware of Dogs" at the Broadhurst theatre, is shortly to publish a collected book of poems under the general heading, "Gleanings."

MAY McAVOY
In a restful pose in her Realart picture, "Everything for Sale"

ACTORS' EQUITY

Members of the A. E. A. Love Mad Kennedy Rapid to Immediately

Send Bulletin Addresses to the Office of the Association

The price-cutting now going on between rival theatres in Kansas City may be the first move in a campaign to lower theatre ticket prices throughout the country.

One theatre which last week offered two orchestra seats for $2 on a coupon plan was crowded, while an opposition house which maintained the standard $2.50 a single seat price was practically empty. Both housed first-class attractions; but the reaction of the public to the reduced prices showed clearly that the attendance at the houses was based not so much upon the quality of the show as upon the cost of the tickets.

The Actors' Association of England writes to us a denial of the published report that they have left the Federation of Labor. On the contrary, their secretary intimates that English actors believe more strongly than ever in the principles of trade unionism.

Equity will unite with other labor bodies in the State in an effort to repeal the Motion Picture Censorship Law recently passed at Albany, according to a decision by our Council.

Reports from different parts of the country indicate that some of these motion picture censorship boards are composed partly of Blue Law fanatics, who possess not the slightest qualifications for their work. After all, photoplay making is a form of art and should be controlled only by people of artistic discernment and literary attainment.

Unfortunately, most censors are not artists, nor even persons of broad viewpoint. As a rule, they are people of strong personal prejudices, who apply their own individual theories to their work of making motion pictures moral. For example, a prohibitionist will insist that all the drinking scenes be eliminated; a pacifist will object to the war scenes; the rabid demagogue demands that any picture in which a king or queen is shown be banned, and so forth, until there is nothing left of the picture but a few jumbled sequences. Sometimes the censors in two states will forbid the showing of a picture for diametrically opposite reasons, as in the case of a certain photoplay which sought to demonstrate the folly of war. One state censorship board ruled against the picture as pacifist propaganda; the adjoining State barred it because it was feared that the spectacular battle scenes might incite a love of war in the spectators.

Equity is against the State Censorship Law, and will seek its repeal at the earliest possible moment.

Messrs. Plohn and George M. Gatts are no longer members in good standing of the P. M. A., having failed to make good their bonds.

People are forever asking us if it is not possible for a member to resign, play with non-Equity members and then at a later date to rejoin Equity. It is possible, of course, for disloyal members to play with non-members under "Independent" managements; but the question of their rejoining Equity is another matter.

FRANK GILLMORE,
Executive Secretary.

"MIDNIGHT FROLIC" REOPENS ON NOV. 15th ATOP NEW AMSTERDAM

New Features Being Engaged for the Show—Leon Errol to Stage It

It has finally been definitely decided to reopen the New Amsterdam Roof with a Zeigfeld "Midnight Frolic" during the month of November, the day being tentatively set for the fifteenth of the month. The "Frolic" was reported last July, as scheduled to re-open during August, but the much-reported re-opening did not occur. This was perhaps due to the fact that Flo Zeigfeld was not quite positive as to whether his guests would be interfered with or not, by Prohibition officers, at whose door the original cause of the closing down of the "Midnight Frolic" is said to be laid.

The new show will be staged by Leon Errol, and will be partly written by Gene Buck. Harry Carroll is to have a hand in writing the music for the show, it is also reported. New features, in addition to some of the former Zeigfeld attractions, are now being engaged for the Roof, among which are said to be Oscar Lorraine's Wonder, a young mind-reader, John Steele, and various others from the cast of "Sally," and it is said the cast of the "Follies," now on tour, will be called upon for features for the roof show.

Tableaus by Ben Ali Haggin, will also be a feature of the new "Midnight Frolic," it is understood. A new orchestra will be engaged to furnish the music for the dancing and entertainment.

As yet there has nothing been said in regard to the price scale for the new "Frolic," but which in all probabilities will be cut.

Buzzell to do Production

Eddie Buzzell, who is appearing at the Palace this week, is now preparing a legitimate musical comedy in which he will be featured, and which is being written around the plot of the act which he is now doing in vaudeville. Dan Kussell, who wrote the vaudeville act with Buzzell, is writing the show with him. The show will be produced by Lawrence Schwab, who is managing the vaudeville act. The musical collaborater has not been selected as yet. Ethel Russell, who appears in the ingenue role in the act, will probably play the same part in the production.

* * *

"The Right to Strike" on Monday

Richard Walton Tully will present the sensational London dramatic success "The Right To Strike," by Ernest Hutchinson.

Interior Decorator to Do Stage Settings

It is unusual for an interior decorator to be called in to do the settings for a stage set, but such is the unique experience of Karl Freund. Last spring Mr. Freund held an exhibition at Delmonico's that attracted the stage and screen folk as well as the members of the "400."

As a result of the exhibition, Mr. Freund was invited to do the settings for "Lilies of the Field," the William J. Hurlbut show at the Klaw Theatre. There are two scenes in the show: one is the horrible example, the loud, glaring surroundings of the "lilies"; the second is in Mr. Freund's best manner, a really beautiful room, furnished in the best possible taste. The contrast in these settings is one of the most talked about things in an unusual production.

Preparing Fidelity Program

George M. Cohan's early comedy success, "Broadway Jones," has been condensed into tabloid form for the exclusive use of the Actors' Fidelity League in its concert at Henry Miller's Theatre next Sunday evening. The cast will include Adelaide Power, Earl J. Gilbert, Florence Curran and Richard Clarke, all of whom have acted in the play in its original form.

Dorsha, the classic dancer, will be a feature of the entertainment. She will appear with Paul Hayes in a sketch, "In the Room of Tung Lu," assisted by Thomas Meegan. The mounting of the playlet will enchance the beauty of Dorsha's costume dances for which the story affords opportunity.

Alma Clayburgh, the dramatic soprano, will render a group of selected songs, accompanied by a piano, violin and harp—Mr. Maurice Eisner will be at the piano.

* * *

Empire Playing Stock

Edmonton, Alta., Oct. 18.—The Temple Theatre Co., Ltd., has taken over the former Empire Theatre which has not been used since last season when the present Empire Theatre was built. It was opened this Monday as a stock house. Auda Due and Eugene Webber are the leading people and are supported by an excellent company including Val Holland, Gay Duval, Taylor Bennett, M. Churchill, Rich. Elliott, Ned Seabrooke, Hugh Carlton and others. M. C. Hooley, director. Opening bill is "Turn to the Right," to be followed by "Civilian Clothes."

* * *

Shuberts Get Sheldon Play

The Messrs. Shubert have accepted for immediate production a new play by Edward Sheldon, entitled, "The Lonely Heart," described as a story of the life of man.

National Memorial at All B. F. Keith Theatres on Armistice Day

E.F. Albee announced this week that following a suggestion from the War Department, plans are being made for an impressive memorial, national in its scope, with special services of a solemn and tributary character in all B. F. Keith theatres at noon on Armistice Day, November 11. The time is arranged to occur everywhere simultaneously with the ceremonies and burial with high military honors, at which President Harding will speak, over the body of the unknown American warrior General Pershing is escorting from France, on board the George Washington, to take place at Arlington cemetery, Washington, at twelve o'clock on that day.

The enthusiasm and co-operation with which the organization of this proposed tribute to the unknown soldier in the B. F. Keith vaudeville theatres is met everywhere is due to no small degree to the assistance here of the American Legion authorities and the personal inspiration of J. Howard Reber, head of the entertainment bureau of the American Expeditionary Forces, who wired Mr. Albee yesterday from Philadelphia: "It is characteristic of you to have proposed a means whereby so fine a thought and tribute to the American soldier may find national expression at this time. May I add that your full-hearted co-operation in furnishing entertainment to the soldiers in camps during the time I had charge of that activity was to a substantial extent responsible for the success attained and the War Department on many occasions expressed its keen appreciation for your valuable aid. In your third of a century of public service you have done nothing nobler."

This is one of hundreds of such telegrams which Mr. Albee has received from all parts of the country.

Wanda Hawley in two diversified moods in her Realart picture, "Her First Elopement." Wanda's pet pup looks on interestedly as she starts to wipe away a furtive tear. But she shows us also that she can smile most charmingly and that she fully believes in the old saying that sunshine follows the rain.

POLICIES OF KEITH HOUSES UNDECIDED DUE TO CHANGING ATTENDANCE IN THEATRES

Royal and Hamilton Intended for Switch, to Retain Big Time Policies—Business Improving

TWICE in one week the future policies of B. F. Keith's Royal and Hamilton theatres have been switched, and in each case the final decision (up to the time the DRAMATIC MIRROR goes to press) has been to leave the policies of those houses remain as they are at present. The Hamilton was scheduled to go into a split week policy, playing six acts of vaudeville and a feature motion picture each half of the week, starting on Monday, October 24. The house was also to be shifted from the books of I. R. Samuels to those of Danny Simmons.

There was also some talk about the Royal changing from a policy of big time vaudeville to one of six acts and a motion picture, playing the same policy as that of Keith's 81st Street and B. S. Moss's Flatbush theatres, which was also published in a theatrical trade paper last week. This idea, if ever really considered, will not go into effect. The Royal will continue on the same policy which it is now playing, and the Hamilton will also retain its present policy of big-time vaudeville.

The decisions originally made to switch the policies at the houses were due to a falling off in attendance at the theatres, particularly at the Hamilton. However, when Columbus Day came around last week business took a great jump in the Washington Heights house, and it was then decided to leave the present policy stand for an indefinite period, thinking that perhaps the slump was only a temporary one.

Three Presidents Honor American Ballet

E. F. Albee has been informed from Washington that a unique distinction was accorded the first presentation in America of an all-American ballet this past week at B. F. Keith's Theatre at the national capital, when Gertrude Hoffman's new choreographic revue was seen by the three living presidents of the United States. President Harding attended the performance at Keith's Theatre on Friday evening; Ex-President William Howard Taft on Thursday and Ex-President Woodrow Wilson saw the American ballet performed on Saturday evening.

Klaw Loses Appeal

The Court of Appeals handed down a decision denying an application by Marc Klaw for leave to appeal from decisions of the lower courts, which denied him the right to inspect the books and papers of the Ziegfeld Follies, Inc., and the Ziegfeld Midnight Frolics, Inc., last week. This decision brings to a close litigation which has been pending in the courts of this state for more than a year.

• • •

A "Dulcy" Wedding

Norma Lee, who plays Angie Forbes, was married Oct. 15 to Elliott Nugent.

"Sally" Cast to Hold Anniversary Celebration

On Saturday evening, October 29, a party will be given on the New Amsterdam Roof, by the members of the "Sally" show, in celebration of the anniversary of the opening of the production. The affair will be a midnight one, and will be a real old-fashioned Hallowe'en Party, sponsored by Flo Zeigfeld, Jr., himself. A program of entertainment and dancing for the guests, is now being arranged under the direction of Leo "Teddy" Fredericks, a member of the cast of "Sally," and who has been placed in charge of all the details of the party. Charlie Williams has the task of preparing the refreshment end of the affair, at which a catered supper will also be served.

The entire cast of "Sally," headed by Marilyn Miller and Leon Errol, are to be present at the party, in addition to Flo Zeigfeld and his wife, Billie Burke. The "Sally" members, however, will not do any entertaining, as they are holding the affair for the purpose of being entertained.

A number of big features and surprises are being arranged by Teddy Fredericks, and among the acts who will appear are: Jerome and France, the Crane Sisters, Harry Downing, Paul O'Neill, and many others.

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East-West Players Open Nov. 7

The East-West Players, under the direction of Gustav Blum, will present a program of four one-act plays at the Princess Theatre, the week of November 7. This group is committed exclusively to the presentation of the one-act play. They will give eight performances—six evening and matinees Election Day and Saturday.

RUDOLPH VALENTINO

As the debonair hero in Metro's "Four Horsemen of the Apocalypse"

Strand Stops Vaudeville

White Plains, N. Y., Oct. 18.—The Strand Theatre here discontinued its policy of vaudeville and motion pictures this week, and has returned to its former policy of several years ago, of motion pictures only. This was made necessary by the poor attendance which has been caused by the opening of the Lynn Theatre a month ago, which is playing a policy of vaudeville. The adopting of a picture policy at the Strand will give the Lynn a monopoly on the vaudeville patrons of this town. The house is booked by the Fally Marcus office which formerly booked the Strand vaudeville acts as well. The house draws mainly upon Shubert's acts.

BROADWAY TIME TABLE—Week of Oct. 24th

Play	Principal Players	What It Is	Opened	Theatre	Location	Time	Est. Week's Sale
Ambush	Frank Reicher, Florence Eldridge	*Theatre Guild production*	Oct. 10	Garrick	West 35th	8.30—W. & S. 2.30	Capacity
A Bachelor's Night	Lilyan Flashman, William Rocelle	*Reviewed in this issue*	Oct. 17	Park	Bway & 50th	8.30—W. & S. 2.30	1st week
Back Pay	Helen MacKellar	*Play by Fannie Hurst*	Aug. 30	Eltinge	West 42d	8.30—W. & S. 2.30	$6,500
The Bat	Effie Ellsler, May Vokes, Harrison Hunter	*Thrilling mystery melodrama*	Aug. 23	Morosco	West 45th	8.30—W. & S. 2.30	$10,000
Beware of Dogs	William Hodge	*Small town comedy*	Oct. 3	39th Street	West 39th	8.30—W. & S. 2.30	$7,000
A Bill of Divorcement	Alan Pollock, Janet Beecher	*Reviewed in this issue*	Oct. 10	Geo. M. Cohan	Bway & 42d	8.30—W. & S. 2.30	$7,500
Blood and Sand	Otis Skinner	*Thaney novel dramatized*	Sept. 20	Empire	Bway & 40th	8.30—W. & S. 2.30	$9,500
Blossom Time	Olga Cook, Zoe Barnett, Wm. Danforth	*Excellent musical play*	Sept. 28	Ambassador	West 49th	8.30—W. & S. 2.30	Capacity
Bluebeard's Eighth Wife	Ina Claire	*French farce*	Sept. 19	Ritz	West 48th	8.30—W. & S. 2.30	Capacity
Bombo	Al Jolson	*Reviewed in this issue*	Oct. 6	Jolson	West 59th	8.30—W. & S. 2.30	Capacity
The Children's Tragedy	Arnold Daly Company	*Reviewed in this issue*	Oct. 10	Greenwich Village	Sheridan Sq.	8.30—T. & S. 2.30	$5,000
The Circle	John Drew, Mrs. Leslie Carter	*Star cast in Maugham play*	Sept. 12	Selwyn	West 42d	8.30—W. & S. 2.30	Capacity
The Claw	Lionel Barrymore	*Reviewed in this issue*	Oct. 17	Broadhurst	West 44th	8.30—T. & S. 2.30	1st week
Daddy's Gone A-Hunting	Marjorie Rambeau	*Good play by Zoe Akins*	Aug. 31	Plymouth	West 45th	8.30—Th. & S. 2.30	$7,000
Demi Virgin	Hazel Dawn	*Reviewed in this issue*	Oct. 18	Times Square	West 42nd	8.30—T. & S. 2.30	1st week
Duley	Lyna Fontanne	*Highly amusing comedy*	Aug. 1	Frazee	West 42d	8.30—W. & S. 2.30	Capacity
The Easiest Way	Frances Starr	*Eugene Walter play revised*	Sept. 6	Lyceum	West 45th	8.30—Th. & S. 2.30	Capacity
The Fan	Hilda Spong	*Reviewed in this issue*	Oct. 3	Punch & Judy	West 49th	8.30—F. & S. 2.30	$4,000
The First Year	Frank Craven	*Comedy of small town life*	Oct. 20	Little	West 44th	8.30—W. & S. 2.30	Capacity
Getting Gertie's Garter	Walter Jones, Dorothy Mackaye	*Old-fashioned farce*	Aug. 1	Republic	West 42d	8.30—W. & S. 2.30	$6,500
Get Together	Fokine, Fokina, Charlotte	*Entertaining Hippodrome show*	Sept. 3	Hippodrome	6th Av. & 43d	8.15—Daily 2.15	$48,000
The Green Goddess	George Arliss	*Thrilling melodrama*	Jan. 18	Booth	West 45th	8.30—F. & S. 2.30	$7,400
Greenwich Village Follies	Irene Franklin, James Watts	*John Murray Anderson revue*	Aug. 30	Shubert	West 44th	8.30—W. & S. 2.30	Capacity
The Hero	Richard Bennett	*Interesting after-war play*	Sept. 5	Belmont	West 44th	8.30—W. & S. 2.30	$5,000
The Last Waltz	Eleanor Painter	*Beautiful Viennese operetta*	May 10	Century	Cen. Pk. W.	8.30—W. & S. 2.30	$16,000
Lilies of the Field	Marie Doro, Norman Trevor	*Comedy Drama*	Oct. 3	Klaw	West 45th	8.30—W. & S. 2.30	$6,000
Lilion	Joseph Schildkraut, Eva Le Gallienne	*Fantasy by Molnar*	Apr. 20	Fulton	West 46th	8.15—Th. & S. 2.15	Capacity
The Love Letter	John Charles Thomas	*Entertaining musical comedy*	Oct. 4	Globe	Bway & 46th	8.30—W. & S. 2.30	Capacity
Love Dreams	Vera Michelena, Tom Powers	*Reviewed in this issue*	Oct. 10	Apollo	West 42d	8.30—Th. & S. 2.30	$8,000
Main Street	Alma Tell, McKay Morris	*Dramatized Novel*	Oct. 5	National	West 41st	8.30—W. & S. 2.30	$8,500
The Merry Widow	Lydia Lipkowska	*Brilliant revival*	Sept. 5	Knickerbocker	Bway & 38th	8.30—W. & S. 2.30	Capacity
Music Box Revue	Sam Bernard, Wm. Collier, Florence Moore	*Gorgeous revue*	Sept. 22	Music Box	West 45th	8.30—W. & S. 2.30	Capacity
The Nightcap	Jerome Patrick, Flora Sheffield	*Entertaining mystery comedy*	Aug. 15	Bijou	West 45th	8.30—W. & S. 2.30	$5,500
The O'Brien Girl	Elisabeth Hines, Robinson Newbold	*Small town drama*	Oct. 3	Liberty	West 42d	8.30—W. & S. 2.30	Capacity
Only 38	Mary Ryan	*Comedy of family life*	Sept. 13	Cort	West 48th	8.30—W. & S. 2.30	$6,500
Pot Luck	James Hannis	*Comedy with strong cast*	Sept. 29	Comedy	West 30th	8.30—Th. & S. 2.30	$5,000
Return of Peter Grimm	David Warfield	*Successful revival*	Sept. 21	Belasco	West 44th	8.30—Th. & S. 2.30	Capacity
Sally	Marilynn Miller, Leon Errol	*Superior musical comedy*	Dec. 21	New Amsterdam	West 42d	8.30—W. & S. 2.30	Capacity
Shuffle Along	Miller & Lyles, Sissle & Blake	*Negro musical comedy*	May 23	63 Street	West 63d	8.30—W. & S. 2.30	$7,500
The Silver Fox	William Faversham	*Fine cast in good play*	Sept. 5	Maxine Elliott's	West 39th	8.30—W. & S. 2.30	$7,000
Six Cylinder Love	Ernest Truex	*Clever automobile comedy*	Aug. 25	Sam H. Harris	West 42d	8.30—W. & S. 2.30	Capacity
Sonya	Violet Heming, Otto Kruger	*Romantic play*	Aug. 15	48th Street	West 48th	8.30—Th. & S. 2.30	$7,300
Tangerine	Julia Sanderson	*Average musical comedy*	Aug. 9	Casino	Bway & 39th	8.30—W. & S. 2.30	Capacity
Thank You	Edith King, Harry Davenport	*Reviewed in this issue*	Oct. 3	Lonsdale	West 46th	8.30—W. & S. 2.30	Capacity
Vaudeville	B. F. Keith Features	*Weekly change of bill*		Palace	Bway & 47th	2.00—Daily 2.00	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		44th Street	West 44th	8.15—Daily 2.15	Capacity
Vaudeville	Shubert Advanced Vaudeville	*Weekly change of bill*		Winter Garden	Bway & 50th	8.15—Daily 2.15	Capacity
Wait Till We're Married	Marion Coakley, Henry Duffy	*College and business play*	Sept. 26	Playhouse	West 48th	8.30—W. & S. 2.30	$6,000
The Wren	Helen Hayes	*Talky comedy*	Oct. 10	Gaiety	Bway & 46th	8.30—W. & S. 2.30	$7,500
The White-Headed Boy	Mafre O'Neill, Arthur Shields	*Irish comedy*	Sept. 22	Henry Miller's	West 43d	8.30—Th. & S. 2.30	$5,000

A New Wrap for Milady

The turning of Autumn leaves and the touch of frost in the air causes milady to think of heavy wraps. This beautiful coat, trimmed with Kerami, is from the Shelton Looms and is one of the snappy advance models for early Fall wear

Photo by Joel Feder

Broadway Buzz

By Jim Gillespie

FRED ROLLAND, the young singer who recently walked from California to New York, where he was giving a showing at the Fifth Avenue Theatre, has received a route opening in Utica last Monday. Rolland walked from New York to Utica, arriving there Saturday evening. His accompanist, Mr. Kauffman, left for Utica on the six o'clock train Sunday night.—*News Item. Whaddyer mean accompanist?*

Many performers cannot sleep in Pullmans for the simple reason that they sit up all night playing poker.

Acts laying off usually regard their liberty as a waste of time.

Speaking of Co-operation

Through the medium of moving pictures, the Keith Circuit earnestly requested their audiences to remain seated until the finish of the last act. Judging from the patrons response it seems that the pictures were simply a waste of film.

Once in a Lifetime

Last week a vaudeville performer bawled out a spotlight boy claiming he was responsible for his turn not going over. Upon hearing of the incident the orchestra boys immediately accorded the performer a vote of thanks.

Things You Never See

A magician who is not doing the Sawing a Woman in Half trick.

Louis Mann wearing a low collar.

Ned Norton without a flower in the lapel of his coat.

A performer who refuses to play a benefit.

An accompanist who does not render a piano solo.

The same accompanist being forced to take an encore.

A house completely seated at the close of intermission.

A press agent without photographs.

A press agent who is interested in advertising rates.

In spite of strenuous exercise Douglas Fairbanks has been rapidly taking on weight, which no doubt prompted him to visit England for the purpose of dropping a few pounds.

BUT I GOT ROYALTY
IF I WORK ON IT MY NAME GOES ON IT
YOU CERTAINLY WROTE A HIT NO.
YOU'VE GOT TO PUT MY NAME ON IT AND EVERY ACT WILL SWELL
CUT ME IN FOR IT
ROYALTY

Lowering the Drop

SKIRTS TO BE WORN LONGER THIS WINTER.—*Headline.*

Which should improve business conditions so far as Burlesque and Musical Comedy are concerned.

Men formerly patronized girl shows for the purpose of getting an eye full.

Nowadays an eye full may be had by walking around the block with most men wearing smoked glasses so as to prevent their loss of sight.

It used to be customary for the skirt to reach the top of a girl's boots.

The same custom still prevails, except that nowadays the boots are of the hip length variety.

Nowadays when a fellow says his girl has pretty dimples you don't know whether he is referring to her face or her knee.

If he says she is absolutely straight you take it for granted she is not bow-legged.

When he raves about her wonderful millinery you don't know whether he is alluding to her hats or her knee-caps.

If he says she is a swell dresser you find yourself asking what color stockings she wears.

Should her photograph come up to expectations you then ask to see one of her face.

After appraising her at face value you congratulate your friend upon having a girl with such a pretty figure.

Which makes it appear that present-day marriages are merely a matter of form.

However, as we said before, the revival of long skirts should boost the box-office receipts of Burlesque and Musical Comedy.

Thanks to Dame Fashion men have enjoyed the free lists long enough.

Real Blood and Sand

The management of the Empire Theatre, which has Otis Skinner in "Blood and Sand" as its attraction, started a ballyhoo policy last week by sending out decorated bicycles to advertise the attraction. Our idea of an excellent advertisement for "Blood and Sand" was the gallant act of the young usher at the Capitol Theatre, who recently gave up a quart and a half of his blood so that his mother might survive a serious operation and who then reported back to work the following day so that he would not lose any time.

In recognition of his services England has decided to make Charlie Chaplin a Knight, after which he will be known as Sir Charles Chaplin. But why all the commotion? There are millions of Sirs right here in little old New York, and if you don't believe it just glance over some of your mail.

Should Auld Acquaintance Be Forgot

George M. Cohan has packed his little grip and left us flat. The Yankee Doodle Boy set sail for dear old London this week for the purpose of getting a close up on the theatrical situation with producing being his innermost thought. However, some how or other we cannot imagine George skipping around the stage with the Union Jack to the strains of *You're A Grand Old Rag.*

The phoney story regarding Theda Bara's sensational clean up in Cleveland handed the Broadway mob a hearty laugh with Nils Granlund laughing loudest of all. However, we do not place all the blame on Nil's shimmying shoulders. It happened in Cleveland, and since the close of the American League race Cleveland has been a dead issue, and simply had to be put back on the map. So far as publicity is concerned it looks as though another series has been staged between Cleveland and New York, with Granlund acting as umpire.

Speaking of antiques, what has become of the once familiar S. R. O. sign?

William A. Brady has proved himself a leader of men. He started the first failure of the season, and to prove their allegiance many other producers immediately fell into line.

Reformers claim there is less religion in show business this year than ever before. If such is true it is probably due to the lack of Angels.

According to the number of professional ball players who have signed for vaudeville, the N. V. A. Club should have a crackerjack indoor baseball team this winter.

Speaking of bed clothes, have you a blanket contract in your home?

Jack Dempsey on Pan Time. Headline. That's nothing new for Jack, he has been affiliated with the well-known "pan" for quite some time, and should be able to jump right in without a rehearsal.

Nowadays with four or five headliners on a bill our idea of a diplomat is a man who can lay out dressing rooms without getting into an argument.

The new Jolson Theatre was formerly a riding academy. Which probably accounts for Al Jolson following the horses.

Nowadays standing room simply means that patrons have not arrived in time to be seated at the opening curtain.

That Part of the Globe Was Wet

THAT'S A FINE GLOBE YOU HAVE THERE! HARRY RUBY TELLS ME THAT BESIDES BOOKING ACTS, YOUR FAVORITE STUDY IS GEOGRAPHY, DO YOU FIND IT DIFFICULT TO GET WHAT YOU WANT FROM THAT GLOBE?
WELL... IT'S LIKE THIS
IT JUST DEPENDS ON WHO WANTS TO KNOW
YOU'RE BOOKED
HEY! HACK THAT FORMAT THE GAG'S

PAULINE FREDERICK *Starring in Robertson Cole pictures, who has just completed "The Lure of Jade" under the direction of Colin Campbell*

DRAMATIC MIRROR

The New Plays

Lionel Barrymore Opens In The Claw—The Demi-Virgin at the Times Square—A Bachelor's Night at the Park—Out of Town Premieres

"THE CLAW"
Lionel Barrymore in New Play

Play in four acts adapted by Edward Delaney Dunn and Louis Wolheim from the original of Henri Bernstein. Setting by Robert Edmond Jones. Staged by Arthur Hopkins at the Broadhurst Theatre, October 17.

Jules Doulers.....Charles Kennedy
Paul Ignace.....E. J. Ballantine
Antoinette.....Irene Fenwick
Marie.....Marie Bruce
Achille Cortelon.....Lionel Barrymore
Vincent Leclerc.....Giorgio Majeroni
Anne Cortelon.....Doris Rankin
Nathaniel.....Joseph Granby
A Doorman.....Ian Wolfe
Guy Germain-Leroy.....Harold Winston
A Police Officer.....S. B. Tobias

A great performance often makes a bad play seem great. But "The Claw" isn't exactly a bad play. It's a semi-study. It's full of repetitions. The interest is rarely on both the old husband and the young wife but on one to such an extent that we find ourselves less interested in the drama than in the individual performances. And this is wholly the fault of Henri Bernstein. And not Lionel Barrymore and Irene Fenwick.

Bernstein is always a sensationalist. And always he seems to care more for a startling effect than the value of great drama. Only in "The Thief" of his plays which I have seen, did he get to directness and simplicity and so to a fine play. But here he merely writes a play which gives Lionel Barrymore two big acts and Irene Fenwick the chance of her career. The Barrymore role—that of a man of fifty who marries a young girl who betrays him, who changes his viewpoint, who makes of him after fifteen years a drivelling old man ruined and still loving her—is the thing in the play. And he rises to its every moment. The scene in the third act, in which after ten years he begs one of his ex-employees never to speak to his wife again, is really a monologue. And some twenty minutes long. And yet, full of repetitions as it seemed, it did not seem long because of the variation and the force of Mr. Barrymore. At times his gestures are mannerisms and at other times the American voice is heard. Trifles, however, as against the portrait that he creates.

Mr. Hopkins has cast and directed it with far more vitality than one usually finds in a Hopkins production. He allowed Giorgio Majeroni to act. And he can and does act. And E. J. Ballentine and Charles Kennedy, too. Doris Rankin has little to do—too little. I know of no abler American actress. Someone will write her a play and she will light the heavens.

S. Jay Kaufman.

* * *

"A BACHELOR'S NIGHT"

A farce comedy in three acts, produced by John Cort at the Park Theatre, on Monday, October 17, 1921. Written by Wilson Collison.

Cleetie.....Amy Ongley
Frederica Dill.....Leila Frost
Vivian Barnes.....Vera Finlay
Lilly Carnes.....Dorothy Smoller
Trixie Moulton.....Lilyan Tashman
Dicky Jarvis.....William Roselle
Gildy Barnes.....Herbert Yost
Amelia Annesley.....Luella Gear
Mrs. Jarvis.....Isabel Irving

On the title page of the program the producer apologizes for this play and well he may, for as he says, it has no originality. It is merely a succession of doors slamming and people appearing and disappearing. Added to this there is a daring note of suggestiveness both in action and speech throughout the entire show; in fact the show is actually vulgar in a good many instances.

The story is about a bachelor who leaves town on a fishing trip and returns unexpectedly. During his absence the maid, who is quite adept at mixing up things and making them worse, rents her master's room to a boarder in order to make some extra money. An automobile accident in front of the bachelor's house brings another women into his apartment, where she remains in her underclothes on account of a torn dress. While she is in the house the bachelor returns and with him appear several of his lady friends to make merry on this evening which is his birthday. Another man who joins the party finds the woman, who is boarding in the bachelor's apartment, asleep in the bachelor's bed and later learns that his wife is also in the house and concealed in one of the other rooms with nothing in the way of clothing but her "undies." This makes a compromising situation for the bachelor but in the last scene everything unravels itself.

The entire cast handle their parts well. Amy Dugley as Cleetie, the maid, is the outstanding character in the play. Lilyan Tashman and Luella Gear also handle their parts in a very certain manner.

The lines in this production would do credit to a burlesque show. The audience was not of the usual type seen in the good Broadway theatres.

Scott.

* * *

"THE DEMI-VIRGIN"
Woods Presents New Hopwood Farce

A farce comedy in three acts by Avery Hopwood, presented by A. H. Woods, at the Times Square Theatre, on Tuesday evening, October 18, 1921. Staged by Bertram Harrison and Charles Mather, acts two and three designed by H. George Brandt, gowns by Hickson, Inc., and Madame Frances. Lingerie by the Boue Soeurs.

A movie director.....Charles Mather
Owen Blair.....John Maroni
Jack Milford.....Ralph Glover
Rex Martin.....John Floyd
Estelle St. Marr.....Marjorie Clements
Gladys Lorraine.....Mary Salisbury
Dot Madison.....Mary Robinson
Fay Winthrop.....Helen Flint
Cora Montague.....Constance Farber
Bee La Rose.....Sascha Beaumont
Amy Allenby.....Peggy Coudray
Wanda Boresca.....Mildred Wayne
Aunt Zeffie.....Alice Hegeman
Betty Wilson.....Helen Cunningham
Chicky Belden.....Charles Ruggles
Gloria Graham.....Hazel Dawn
Sir Gerald Sydney.....Kenneth Douglas
Wally Dean.....Glenn Anders

"The Demi-Virgin" is farce, travesty, burlesque, melodrama, bedroom drama (?), musical comedy and motion pictures. The latter without a screen. All by Avery Hopwood, A. H. Woods, Bertram Harrison, Charles Mather, Boue Soeurs, Mme. Frances, et al.

I have my doubts about whether the lines are all by Hopwood. Too many have the added quality. And the whole affair hasn't the finish of the usual Hopwood writing. The idea and any number of laughs sound Hopwood-ey, but as much of the rest doesn't. It is too obvious, too dull to be Hopwood.

But this type of entertainment is built, not written. And built not for the sophisticated. It will make the third and succeeding night audiences laugh—which is all Mr. Hopwood and Mr. Woods intended. Whether they will accept the first act as a typical Hollywood movie scene doesn't matter. It will interest them. And the second act may amuse them. And the third act disrobing scene will make the box-office happy.

The motion picture actor marries a motion picture actress. On their wedding night she leaves him. That makes her, according to Hopwood, a demi-virgin. And what follows is according to the Hopwood pattern. Two other couples. All clinch at 10.45.

Charles Ruggles, Kenneth Douglas, Glenn Anders, Constance Farber, Alice Hegeman and Hazel Dawn seemed to me to deserve mention in the order mentioned. But only Mr. Ruggles was at all remarkable. He is.

S. Jay Kaufman.

* * *

"CHICKENS"
New Musical Comedy Opens in Washington

The Vanderbilt Producing Company presented at Poli's Washington, a new musical comedy "Chickens," by the authors of "Irene." Book by James Montgomery; music by Harry Tierney; lyrics by Joseph McCarty; staged by Julian Mitchell and Walter Wilson.

Matthew Webster.....John Junior
William Harriman.....Hobart Cavanaugh
Hiram Dexter.....Charles Dow Clark
Summer Holbrook.....John Cherry
Deacon Eaton.....Robert O'Connor
Ansel Tollet.....Robert Higgins
Alonzo.....Bobby Watson
Abner Dale.....Stephen Maley
Sarah King.....Georgia O'Ramey
Amanda Dexter.....Laura Arnold
Lily Dale.....Helen Ford
Lucy Ann Willing.....Helen Groody
Murtie Brown Mab.....Mabel Ferry

This is the second musical comedy that the Vanderbilt Producing Company has presented since "Irene." "Tangerine" opened here some time ago and is now well on its way to success. Their latest offering gives promise of rivaling the success of the two that have preceded it. While it does not have the dash and snap of "Irene," it contains some exceptionally tuneful music by Harry Tierney, and the book and lyrics are all that is required in the making of a good musical comedy.

The technical treatment seems to be a reboiling of the "Irene" technique and furnishes little novelty. It uses the cut-back idea and it is all carried out in a thoroughly satisfactory manner.

In the person of Helen Ford, who has the leading role, an effort has obviously been made to find another Edith Day. Miss Ford is charming and easy to look upon but she is not an Edith Day, however, she deserves credit for her effort and we will probably hear more of her. It is hard to determine just where the title "Chickens" comes from but that is not important anyway. The story concerns a little country girl who comes under the village ban and is not even tolerated by the best set. But she wins out in the end and is voted the towns most popular girl. Robert Higgins as the singing constable and Charles Dow Clark as the village skinflint and Georgia O'Ramey bear the burden of the comedy.

There are several haunting melodies in the show that should prove popular. Among the best are "Just a Little White House With Green Blinds" and "Saw Mill River Road." Taken altogether it is far above the average musical comedy and it should have a good run.

J. H. Weiner.

* * *

"A PERFECT FOOL"
Ed Wynn in New Musical Production

Musical concoction in two acts and fifteen scenes. Book, lyrics and music by Ed Wynn. Staged by Julian Mitchell. Costumes designed by Cora McGeachy. Executed by Schneider, Anderson Co. Scenery by Triangle Studios. Wigs by Hepner. Produced by A. L. Erlanger, under direction of B. C. Whitney. Ohio Theatre, Cleveland, Ohio, Oct. 17.

Himself.....Ed Wynn
She.....Flo Newton
He.....True Rice
Father Knick.....John Dale
Miss Petal.....Janet Velie
Mr. Stem.....Guy Robertson
Miss Bustle.....Margaret Hoban
Miss Sleeves.....Anita Furman
Miss Victorian.....Katherine Kay
Miss Equestrian.....Edna Terry
Miss Shop Girl.....Irene Mayberry
Miss Bather.....Bobby Brealaw
Miss Suburban.....Margie Ferguson

Cleveland, Oct. 17.—Ed Wynn presented his new show, "A Perfect Fool," at the Ohio Theatre tonight before a full house of ardent enthusiasts. Seldom has a show of this kind been so kindly received. And justly so. The play, done in two acts and fifteen scenes, is before all a riotous extravaganza, with the most exquisite settings, costumes, tableaux imaginable. From the opening to the finale, the eye is delighted by the beautiful color combinations. There isn't any plot to "A Perfect Fool." Ed Wynn offers a comedy introduction to each number which is a scream. The vaudeville acts were exceptional. Probably the three Meyekos, Japanese artists, were in greatest favor on Monday night. Wynn himself pulled a good travesty on the popular mind-reading acts that made a hit.

There are several catchy song numbers in the new Wynn show, written by the actor. "She Loves Me, She Loves Me Not" was being whistled as the audience filed out of the theatre.

The biggest hit of the show wasn't in the show at all. It was after the show, when Wynn was out in the main foyer of the Ohio theatre and asked the people as they filed out, how they liked the show. It was the greatest ballyhoo stunt ever pulled off here, and he had the crowds all with him.

It's a great show from the entertainment point of view. Nothing highbrow. Nothing educational. But good clean snappy entertainment, with fun and music and pretty clothes

Elsie Lora.

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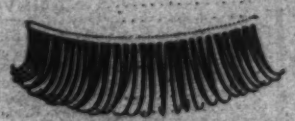

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There is an unfailing "Valaze" remedy for every defect of the complexion. Whenever possible, a call should be made at Mme. Rubinstein's *Maison de beauté Valaze*, or one should write for her advice and interesting literature, which will be forwarded on receipt of postage.

Mme Rubinstein has just returned from Europe with a number of new preparations and treatments; also a large assortment of new rouges, face powders and creams that have conquered for themselves a startling success at her European Salons.

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of Paris and London
46 West 57th Street, New York City
ATLANTIC CITY, N. J., 1527 Boardwalk; CHICAGO, ILL., Miss Lois Beekman, 30 Michigan Avenue; SAN FRANCISCO, CAL., Miss Ida Martin, 177 Post Street and Grant Avenue; BOSTON, MASS., R. T. Slattery Co.; NEW ORLEANS, LA., Mrs. C. V. Butler, 6017 Simple Street; DAYTON, OHIO, "Miner's"

In the Song Shops

By Jim Gillespie

Irving Berlin, Inc., Opens New Offices —Jack Mills Gets Music Rights to Forthcoming Production

SIDNEY SPRINGER

Who conducts the orchestra at Stauch's, Coney Island. Mr. Springer has been affiliated with the Stauch concern for the past three years where he has made a host of friends both in and out of the profession

AT last the long awaited move has taken place. With a few ruffles and flourishes to herald the occasion the regiment of *Irving Berlin* took possession of their new quarters in the former Churchill building last Monday morning. After inspecting the new song shop we find ourselves at a loss as to how to describe it, fearing that our limited knowledge of art would not permit us to cover the various details without doing the place an injustice. (Thank heavens that speech is off our chest.) So far as beauty is concerned, Irving Berlin's Music Box is considered the last word in theatres and permit us to whisper that his new publishing Palace goes that one better by being the period following the last word. Remember we said period, not question mark. With *Jack McCoy* acting as chaperone we visited the latest model in boiler factories last Saturday afternoon and upon alighting from the elevator we were immediately moved to doff our hats owing to the homelike atmosphere. If you live on Fifth avenue it will affect you the same way, that is providing you live below 110th street.

After walking a chalk line so as not to soil the rugs we discovered that there were seventeen piano rooms, with each room being supplied with a separate skylight, which alone should cheat the electric company out of quite a few shekels. *McCoy* informed us that the skylights were installed for the purpose of letting out foul air, which to our way of thinking is a capital idea, when you consider that sound travels upward, and heavens knows it tough trying to learn a song with a fellow squawking a different number in the next room. *Jack* also called our attention to the fact that each room was decorated with a brand new piano, which should be good news to performers, who usually use pianos as ask trays and cigarette holders. He then introduced us to the various executive offices calling our attention to the elaborate lighting effects, wall fixtures, etc., and wound up by remarking that the floor decorations consisted of brand new Chinese rugs which we were forced to believe owing to the absence of laundry tickets. He then showed us the private entrance to the executive offices which we made a mental note of until *Jack* called our attention to a beautiful *Yale* lock which was slumbering peacefully on the door. There will be a boy in uniform stationed outside, who will interview advertising solicitors, salesmen and aspiring songwriters and all business will be transacted according to the card system, which should prove very popular with the copy grabbers.

There are several elaborate writing desks in the grand reception room, which will afford performers an opportunity to scribble, though it remains to be seen whether *Berlin* stationary will prove as popular as that of the Hotel Astor. After looking over the expensive venture we remarked that the overhead must be heavy and *Jack* replied that it certainly was and that he would hate to have the ceiling fall on him. But why go further? We could continue talking about *Berlin's* marvelous establishment for the next ten years, and if you don't believe it is all we have claimed it to be, a visit will convince you that we have tried to tell the truth.

Eddie Buzzell and Dan Kussell

are hard at work on a new musical comedy which is being written around the act now being used by *Buzzell* in vaudeville. The show will be produced by *Larry Schwab* with the musical score being published by that well known 45th St. citizen, *Jack Mills*. (*Take a bow Jack.*) *Jack* also wishes to inform the voters that he will shortly start a whirlwind campaign throughout the country in behalf of two new candidates namely *Cho Piano* and *Symphonola* and he expects both enteries to win the music election by a big majority. *Harry Lang*, pianist in *Paul Whiteman's* orchestra is responsible for the above numbers. It might also be of interest to know that *Dave Wohlman* is now firmly established in Chicago as *Mill's* official grinder.

Stars is the title of a red hot Oriental fox-trot which has just been released by *Van Alstyne* and *Curtis*. This five pointed special dripped from the pen of *John Alden* who also wrote *La Veeda* which we believe will serve as ample introduction. The number is now being featured by *Ford Dabney* and his syncopated orchestra and has an exceptionally high range which is only to be expected when one considers the title of the song. *Billy Thompson* whose card reads *General Manager* is now in the New York office where he will remain for several weeks, and will be glad to meet his many friends. *Billy* asked us to tell you not to let the title of *General Manager* scare you away. *Harry Blair*, who formerly served an enlistment in the firm of *E. B. Marks* and was later transferred to the company of *Stark* and *Cowan*, is now in the ranks of *Van Alstyne* and *Curtis* where he has been commissioned *Professional Manager*. *Harry's* cherub smile is much in evidence and he also says you must come over.

A Big Cigar Just Pushed

it's nose through the door being closely followed by *Al Bielin*, the speed merchant of the *B'way Music Co.* After extracting the headlight *Al* choked forth the news that *Jack Norworth* is gargling *Dapper Dan* and that he finds it very lubricating for the pipes. Following his startling announcement *Al* presented us with a box of matches and then steered his torch toward the street.

Gene Rodemich and his orchestra, who hail from St. Louis, are now in our midst and are busily engaged in making eight records for the *Brunswick Co.* *Gene* is hitting the high spots and says New York is a pretty fast village, but that's probably because he comes from a Saint town.

Fred Steele stole out of town last week with Chicago being his destination. *Fred* will handle the windy city quarters of the *Broadway Music Co.* and wants it understood that he is going to dig right in to his new assignment and forget all about New York. How can *Fred* forget New York with Broadway glaring at him from every letterhead.

Joe Smith, whose orchestra formerly served delightful musical concoctions for the Four Hundred at the Hotel Plaza, has been delegated to supply the noise for the four thousand at *Gil Boag's Rendezvous*.

Memories Bells is the title of a new song which has just appeared on the market. It is a *Mother* song with a worldwide appeal which should go a long way toward making it a success. *Sarah McCabe*, a native of *Roundup, Montana*, wrote the number and it is enjoying much popularity throughout the West.

SONGS THAT ARE MAKING A HIT IN VAUDEVILLE

You've Got to Give the Babies a Bottle	Billy Glason
Kill 'Em With Kindness	Buddy Doyle
Tuck Me to Sleep	Burt Earle's Girls
Frankie	Arthur West

Having put over their *Daddy* song the *Triangle Music Co.* is centering all efforts on their new ballad, *Right Or Wrong*, by *Paul Biese, Haven Gillespie*, and *Arthur Sizemore*. With that trio behind a number there can be put one answer, *Right*, and judging from recent development the mechanical firms think the same way. *Al Lewis*, sales manager for *Triangle*, left for the South last week with a view to looking over the territory. Whenever *Al* arrives in New York he has just about time enough to get a shave before taking the next train out.

* * *

Is That So!

Baby Face, published by *Goodman* and *Rose*, is coming along at a steady pace and gives promise of developing into one of the season's best songs. *Jerry Benson* "the personality boy," is responsible for the number and when it comes to an honest-to-goodness plug *Jerry* is one boy who receives it. *Joe E. Howard*, whose name also appears on the title page is featuring the song in his vaudeville turn.

Judging from the Number

of mechanical men who frequent the *Cafe Boulevard* the casual observer would be inclined to ask who is the drawing attraction? We are not exactly sure but if appearances count for anything we are inclined to name *John Marinaro* who handles the orchestra.

Joseph B. McDaniel and *Marvin Smolev* have completed a new number entitled *Delaware Waltz* which will shortly be released for publication. A publicity campaign will be launched within the next few weeks with *George H. Sanders* handling the reins.

Georgie Joy, the speedy Professional Manager for *Fred Fisher*, ran up against an obstacle the other night in the form of a motorcycle cop. *George* was whizzing along in his six cylinder canoe happy over the fact that he had just placed *When the Honeymood Was Over* with a prominent act when the limb of the law interrupted his thoughts long enough to present him with a written invitation to visit court the following day. Hereafter should you speak of the weather in *Georgie's* presence, don't mention the word fine.

According to reports the *Robert Morton Co.* is getting a great break on their number *There's A Bunch of Klucks In the Ku Klux Klan* which is being featured by many big time acts.

J. Fred Coots, arises to ask,

Who Said Business Is Bad?

Fred has been kept so busy of late that he is seriously thinking of taking a vacation. *Fred* has just signed to write the music for a vaudeville production entitled, *Irene, Sally and Mary*, will open shortly on the Shubert circuit as a starring vehicle for *Edward Dowling*. The act will consist of an all-star cast of five people and before we forget permit us to announce that *Raymond W. Klages* is writing the lyrics.

The E. B. Marks Co. is sparing no expense in furthering their fox-trot ballad, *Pointed Doll*, written by *Lou Hetcher* and *Joe Burke*, writers of *Nestle In Your Daddy's Arms*. *Mr. Marks* claims it would be another *Broadway Rose* except for the fact that it is a much better number. There's no use talking, those music publishing boys are certainly modest.

At the Vaudeville Houses

Karyl Norman and Irene Bordoni at the Palace—Jimmey Hussey at 44th Street —Lew Fields at the Winter Garden—Chicago Houses

WINTER GARDEN THEATRE

Good Show Poorly Arranged

The Winter Garden had a slight slump in business Monday evening. Although the bill looked good on paper, several vacant rows were noticeable on the lower floor. The bill as layed out Monday evening, was arranged very badly, and did not run according to the program.

The Seven Blue Devils opened and gave the show a whirlwind start, in fact they should have held down the spot held by *The Bogany Troupe*, and the latter should open. *The Devils* were deserving of a much better spot on the bill.

Mossman and *Vance* did not do very well on second. These two boys sing and dance, mostly dancing, and do a very good routine of stepping.

Yvette, with *Eddie Cooke* and *Kino Clark* at the piano, went over with a wallop. The act carries their own special drop, and is neatly dressed. *Yvette* has a likable delivery and personality, assets which sent her over for the first real wallop of the evening. A speech had to be made, on her exit. She is capably assisted by *Eddie Cooke*, who handles the saxophone very nicely. *Kino Clarke* at the piano sang, *You Made Me Forget How to Cry*. *When the Honeymoon is Over* was sung very well by *Miss Yvette*. For her finale their *Back Yard Romance* shared applause honors with the rest of the turn.

A. Robins, with his original musical imitations, took much applause and had the entire house laughing from start to finish. His Hawaiian imitation, and his "Medals" and "Bouquets" stunts on his finale, had the house in an uproar.

Lew Fields, with *Lulu McConnell*, injected most of the comedy in the first half with their *Snapshots of* 1921. The Revue is about the best of those that have been reviewed at this house. The entire turn ran smoothly Monday evening with very few waits. *Fields*, in his *Barber Shop* scene certainly knows how to get laughs, and he has a very talented laugh-maker working with him, *Lulu McConnell*. *Ruth Thomas*, who does most of the singing, has a pleasant voice, and puts over her numbers very nicely. The "Sally" number as sung by *Harry Garland*, had to be sung several times before an exit could be made. The entire seven scenes of the Revue went over without a hitch and *Lew Fields* and *Lulu McConnell* certainly work wonderful together. Credit must be given this clever pair for their wonderful personalities and showmanship. *Snapshots of* 1921 carried the honors away Monday evening.

The Bogany Troupe, with their *Lunatic offering*, held down a good spot, but for what reason, it is hard to state. Their turn was not only boresome, but tiresome and monotonous.

Lillian Fitzgerald followed with her singing specialty new to vaudeville. (New Acts).

Lulu McConnell and *Grant Simpson*, besides working with *Snapshots of* 1921, also presented their original comedy skit *At Home*. The turn went over big, especially the comedy, it being snappy and well put over. *At Home* shared comedy honors with *Snapshots*.

Fred Allen, nut comedian, in next to closing had a hard time holding the house in. He managed to keep most of the audience amused with his clever material. His entire act consists of comedy talk from start to finish, and his makeup is also good for a laugh. His only fault is that he offers too much and some of his talk is far over the heads of many, for they do not seem to get the "joke." Even though *Allen* had a hard spot he managed to hold it down very nicely.

Joe Fanton and *Co.* with a clever acrobatic turn closed the bill.

ROSS.

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PALACE HAS AN EXCELLENT BILL

Karyl Norman, Eddie Buzzell, Irene Bordoni, Paul Whitman—Others

The show, if one includes the *Chaplin* film, *The Idle Class*, can be called a late one, as the film went on at 5.10 on Monday afternoon. But even at that, it isn't as late a show as they have been playing at this house lately, and it certainly is as good as any which have been here lately.

It also ran smoothly on Monday afternoon, and the receptions accorded the first two acts showed that the house was nicely seated. In fact they were standing about three and four deep before the first half was half over. The *Bob Pender Troupe*, consisting of ten people, did exceptionally good in the opening spot with a corking acrobatic and tumbling turn, the closing bit being done in false-faces and on stilts, with the ten ranging in sizes, being a great novelty and excellently done.

Rolls and Royce, who have been here several times before, also did very well with their dances, and took their usual amount of encores. They were bothered with "orchestra trouble."

Seldom has an act in third spot, and a talking one for the most part, scored as big as *Eddie Buzzell* did here on Monday. *Buzzell* has a dandy comedy offering called *A Man of Affairs*, which has been reviewed in detail before. *Eddie's* personality and ability are shown to their utmost, and that sure is some. *Ethel Russell*, who works opposite him, is about the best one he could get to fit the role, her charming personality and lovable manner of doing her work standing out and scoring heavily. *Dolly Lewis* is another decided asset to the act in the role of the chorus girl. The others are more than capable.

Billy Glason left them wanting more after taking several encores with his songs and clever patter, begging off at the finish. *Irene Bordoni*, more beautiful than ever, with *Leon Vavara*, who is more than a pianist, closing the first half, and will be reviewed in detail under New Acts.

Karyl Norman, who is, without a doubt, the legitimate successor to *Eltinge* (although the latter is a long way from through), tore off the hit of the show with his marvelous artistry in his impersonation. *Norman* begins where practically all the others leave off, having everything from ability to showmanship. See new acts.

Paul Whiteman is in his third week, and from the reception can stay here as a permanent fixture. *Bert Fitzgibbon* and his brother *Lew* close, before the *Chaplin* picture is shown, getting laughs aplenty.

HOFFMAN.

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ALHAMBRA SHOW

Very Good Bill at Harlem House

Brown, Gardiner and *Trahan* led off early with dancing and piano playing. Some new; some old; but a good opening act. Started the show with zip.

Haig and *Lavere* almost dropped the ball. Haig's whistling saves the act. Spoiled by an encore that wasn't needed in such a long show.

Lillian and *Anna Roth* are two children who will not drive the *Lee Kids* into obscurity, but they did well, especially their last bit. Another good act spoiled by an unnecessary encore.

bert and *Betty Wheeler* tied the show up in knots. They almost had to do an encore and did it. But it was as spontaneously funny as the rest of the act.

Abraham Lincoln, the condensation of *Dixon's "A Man of the People,"* is a dramatic act well staged, well played and well liked. *Frederic Burton* made a good *Lincoln* and the illusion wasn't spoiled by too much light. An act that will help some of our foreign-born to revere and love our American traditions. Good patriotic stuff and good entertainment.

Yvette Rugel opened after a short intermission and never left the stage until her workmanlike offering was finished. Perfect voice—perfect diction—perfect showmanship. She's got the goods and she sells them. And, Oh, that pianissimo of hers. Hear it and weep.

Franklin Ardell and Co. subbed for *Avon Comedy Four*. A laugh every twenty seconds. And its polygamous subject treated without a hint of vulgarity. Just clean fun on a futuristic topic.

Harry Kahne closed the show proper. Showman to his fingertips, he is now cashing in on some mighty hard work. Nobody even wanted to leave while he was on.

Charlie Chaplin in the "Idle Class" closed. Twenty-five minutes of fast and furious Chaplin fun, intermixed with that poignant pathos that makes him *Chaplin* the genius.

GILBERT.

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STATE LAKE THEATRE—CHICAGO

Marion Harris, Elizabeth Brice and Demorest and Collette Split

Rose, Ellis and *Rose* opened the show with a spectacular acrobatic act wherein they pulled some daring stunts which were well received. *Rodero Marconi* came in the deuce spot. He works with a partner (unbilled) who opens the act by starting an argument with *Marconi*, who works in the orchestra pit as leader. Their act is a musical one and they finished strong.

Beth Beri, assisted by two men, presented a very well staged dancing act. One of the boys is a "bear" at eccentric dancing and scored individually. *Miss Beri's* pep and charm put her over for solid applause at the finish.

Marion Harris, of the phonograph fame, was next and stopped the show with her "blues" singing. Her voice is very pleasing and she knows how to sell her material. *Elizabeth Brice* presented an original act, *"Love Letters."* The act is very novel in its presentation. She is assisted by two men, one of whom receives three letters. As he starts to read the letters to his chum the motion picture screen is lowered and the contents of the letters screened. The curtain then rises on set and girl described in letter. There are three episodes, all niftily staged. *Miss Brice's* singing and dancing scored well.

Demarest and *Collette* furnished the comedy of the bill. His falls, line of chatter and hokum with a violoncello goes over big. *Joseffson's Icelanders* closed the bill with an excellent exhibition of wrestling similar to Jiu Jitsu. They had very few walkouts.

HARROLD.

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MAJESTIC — CHICAGO

Miss Juliet, Paul Biese's Orchestra, Wm. H. Crane—Others

Sealo opened the show. *Sealo* is a trained seal as you may guess, who works all alone, his trainer not being in sight. *Sealo* performs some unusual stunts in an unusual way. Certainly a wonderful example of animal training. *Jack Benny* followed with a weak line of chatter. His violin playing got him by. More violin and less talk would be better.

Paul Biese's Orchestra stopped the show completely. He is evidently duplicating *Whiteman's* success. He has a wonderful combination of musicians and they play wonderful music. *Harry Krons* and *Al. B. White* were next on the bill with their musical foolishness. They have a good number in *"I Wonder Who,"* but spoil the effect of it with *White* getting down and clowning in the orchestra pit. They scored fairly

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well. It seems there is an epidemic of tenors in vaudeville.

Wm. H. Crane offered a sketch, *The Mayor and the Manicure*, from the pen of *George Ade*. It deals with a college chap, the son of a Mayor, who got in wrong with a manicurist while at college. Being engaged to marry, the Father has a time preventing said manicurist from starting a breach of promise suit. He does it, however, furnishing much amusement for the audience. The cast is good, with the exception of the man who plays the part of the son. He does not fit. *Crane* does very clever work as the Mayor.

Next was *Vaughn Comfort*, assisted by *Jay West Jones*. *Comfort's* numbers went over well, but think he could get better material for the varieties. *Miss Juliet* as usual proved to be a roof lifter when it came to extracting applause. The audience would let her mimic all day and night if she would. Her work is exceedingly clever and highly entertaining. *Walter C. Kelly*, the Virginia Judge, provided some real comedy. He opened with some new stories told only the way he can tell 'em. He finished with his famous Police Court monologue and it went over with a bang. Closing the show was *Horace Goldin*, who presents his miraculous illusion *Sawing A Woman In Half*. To say it is a mystery is putting it mildly. It is a wonder and in the closing spot can always be counted on to hold them in. GLOY.

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PALACE—CHICAGO

The Palace evidently wants to set the pace for vaudeville by getting almost 100 per cent bills each week for the last three weeks. Possibly Shubert may be an indirect cause, nevertheless the bill this week is there from start to finish. It would be a hard matter to decide the honors, there are so many of them.

Zarrell Brothers opened with strong arm stuff, which started out to be standard but was pulled up from that level by the last few stunts which brought results. Deucin it, was *George Yeoman* and *Lizzie* in his playlet, *The Editor of the Assassinated Press*. His line of stuff is good and ought to be, being from that newspaper scribe, *John P. Medbury*. However, he hasn't changed his material much in the last few years, probably figuring it's the *"Old and reliable."*

Dove Harris and His Seven Syncopators went over with a bang. *Harris* is versatile and very clever in putting it across. His hokum with a bass cello is good for a laugh any time, anywhere and any place. His seven boys play good music and are different in the sense that they subdue it at all times. He was well liked and could have stayed all night. The *klassy little klown, Sylvia Clark*, was next and her clowning is the best of its kind we have seen for a long time. Among her numbers her *Shimmy Sal* and the *Russian* number created a riot. Her style is all her own and her personality gives her the audience the minute she enters.

A one-act farce, *Summertime*, featuring *Lewis Nilsen*, who reminds one of *Ernest Truex*, came next. An amusing sketch containing nothing new in the way of plot or situation, but proved entertaining, thanks to *Nilsen*. *Billy B. Van* and *James J. Corbett* followed with their travesty *The Eighteenth Amendment*. *Van* kept the house in a continuous uproar with his card system of jokes, in which one red card signified a joke that shouldn't be told, but he insisted on trying it at every opportunity, *Corbett* each time interfering. For out and out comedy *Van* is an ace, *Corbett* acting as a feeder. They scored heavily. *Joseph Howard* and *Ethlyn Clark* assisted by *Jack King* offered their new vehicle, *A Hodge Podge of Musical Comedy*. Where the *new* comes in the writer is at a loss to understand, as it is a revival of his old songs with one new one called *Baby Face*. The old songs went bigger than the new one and they scored on a big scale. *Miss Clark* wore some beautiful gowns which added greatly to scenic part of the act. Next to closing were *Al Lydell* and *Macey*, in *Old Cronies*, a skit which went big. Their portrayal of G. A. R. and Navy men of Civil War days is rich in color and well done. A relief from the average singing and dancing act. In the closing spot were *Nellie* and *Josephine Jordan*, billed as a singing and dancing act with a surprise. The surprise was there in the form of some clever wire walking done by these two girls. They held sixty per cent. of the house in and went over well, considering that fact.

CHRISTENSEN.

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SHUBERT'S CRESCENT —BROOKLYN

Whipple and Houston Score

Tallan & Newell opened in a Chink Episode. *Jack Strouse*, minstrel, worked hard, sang well and recited also, all to a good hand. *"Just Another Broken Heart"* went good.

Ernestine Myers and Company in dance creations went through many apparently difficult dances and interpretations of oriental dancing, and had with her two girls and two boys, who were good to look at and they answered an encore or two.

Dolly Connolly and *Percy Wenrich* received a hand when they appeared and she sang several of her own specialties to a good hand. As a closing number she sang *Wenrich's* latest *"Honey Love,"* which took a good hold on the audience and got for them a big hand.

Whipple & Houston have a playlet in four scenes which is a corker. It overshadows their old Keith act in all ways. Instead of *"I've Got a Good Job Now"* he sings *"Why Speak Of It Now,"* which is of the same general class, and he sings it in his own way, which always went big. Scene two is on a street corner, trolleys and taxis going past, making it very realistic, jazz playing in a corner store, Salvation Army meeting in another, and many interesting characters were played by *Houston*. They received a big hand, and many encores.

Will Oakland, the Irish tenor, substituted for *Sam Ash & Co.* and sang many Irish ballads which were well received.

The sketch, *The Kiss Burglar*, condensed from hours to minutes, had a prologue of comedy which was good, but had nothing to do with the play itself. The play went only fair, and had a weak ending, receiving no encores. *Clark & Verdi* still sell statues and create some laughter.

Equilli Brothers closed an interesting bill, doing some gymnastic stunts which got them a fair hand.

HUSTED.

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PROCTOR'S MT. VERNON

First Half

The main appeal of the show the first half of this week is that exceptionally fine picture of Griffith's, "Way Down East." The picture is given a fine mounting and all the special effects of the original production have been retained, the orchestra having been greatly augmented for the occasion.

The vaudeville bill consists of only four acts, the show opening with the *"Way Down East Quartette."* This quartette appeared with the original showing of the picture in New York and their work is unusually good.

They are followed by *Ethel MacDonough*, who appears in a pleasing little skit called *"Milady's Busy Day."* *Miss MacDonough* sang very well and her costumes were excellent.

The third place on the bill was held by *Sam Lewis* and *Sam Dody*, who kept the house in uproarious laughter with their capital comedy act. They were the hit of the vaudeville bill and had to respond to many encores.

The last act of the show, *Harry Anger* and *Netta Packer*, offered a musical comedy skit entitled *"Don't Push."* Their representation was of the Fifth Avenue type with all of its blasé characteristics. Their singing and dancing was excellent and the act went over very well. GRADY.

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Shuberts Seeking Cleveland House

Cleveland, Oct. 18.—Milton Shubert, representing the Shubert interests, has been in town looking over sites on which will be erected a new Shubert theatre and office building. One of the locations under consideration is on Huron Road, near East 14th Street, known as Playhouse Square. The property was formerly occupied by the Martinique Hotel.

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Gillette Starts Rehearsals

William Gillette this week at the Empire Theatre began rehearsals of his new play, "The Dream Maker," in which he is to appear this season under the direction of Charles Frohman, Inc. This is the first play Mr. Gillette has written for himself since he wrote "Clarice," in which he was seen at the Garrick Theatre here in 1905. The first performance of "The Dream Maker" will be given at the Apollo Theatre, Atlantic City, N. J., on Monday evening, November 7.

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Burns and Lynn Open

Burns and Lynn, for the past two seasons with the Al Jolson show, opened last week at Scranton, Pa., in vaudeville.

N. V. A. CLOWN NIGHT A BIG SUCCESS

Billy Curtis Officiates

The third "Clown Night" of the season was held at the National Vaudeville Artists Clubhouse on Tuesday night of this week, and turned out to be one of the best held since the inauguration of these evenings at the club last season. *Billy Curtis* was in charge of the affair this week, and staged an excellent show, which was given a great start by the ever-popular favorite of the N. V. A., *Tommy Gordon*. *Tommy* called upon *Billy Glason*, *Karyl Norman* and *Jack Wilson* to aid him in giving the evening a good impetus, and they did so with a vim, by singing the official "Clown Night" song, of which *Billy Glason* is one of the writers.

The "deuce" act was given to a scene in which *Bob Craig* played the part of a booking agent, and in which *Vincent and Curtis* tried to secure bookings. The scene was a big success, for the performers in the audience gave the "booking agent" an enthusiastic *razz*, which went a great deal towards relieving any inner feelings they may have been nursing. *Palace* and *Gaety* danced into favor. *Jimmy McHugh* played the piano in a music-publisher's office scene, in which *Mr. White* drew loads of laughs with his impersonation of an actor learning a song for the first time. His little daughter, *Marcia White*, who is three years old, then brought down the house to the big hit of the evening with songs and the cutest *"coon-shouter"* style of dance which was ever done. The kiddie is one of the cleverest and most lovable we have ever seen. *The Misses Lawrence, Thornton* and *Worth* were a comedy scream with a burlesque on a female singing trio. A Greek restaurant scene with the plot laid around two actors who try to "bull" each other into believing that they have been booked solid over the big time, and then meet each other in *"The Idle Hour,"* where both have been booked for $12.50, met great results. It was offered by *George Hazzard*, *Al Rickard* and *J. Ryan*.

Donald Pace started to "Saw A Man In Half," but his subject walked out on him, and he ended by musical selections on the saw.

Limited space forbids a full description of the rest of the acts, all of which made up the best entertainment possible. It included *Tommy Gordon*, *Harry Crawford*, *Jack Wilson*, *Arthur Ashley*, the picture star, *Fred Allen*, *Jack Norworth*, *Herchel Henlere*, a monologue by *Glenn Condon*, and an afterpiece called "Uncle Tom's Residence," in which *Buddy Walker* did a *"Nance"* *Simon Legree* amid big laughter.

Billy Curtis was on and off throughout the evening, and is to be congratulated on turning out a wonderful "Clown-night." HOFFMAN.

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Allen Reduces Prices

Cleveland, Oct. 18.—The Allen, Jules and J. J. Allen's million dollar motion picture house of Cleveland, has just announced a reduction in admission prices. The balcony goes to twenty and thirty cents, and the auditorium to fifty cents top price.

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THE NEW ACTS

Gordon and Wilson

Talk and song, one, two and full stage specials, twenty-five minutes, reviewed at the Coliseum Theatre.

Jack Wilson and Kitty Gordon, the latter having returned from a brief visit to England, are now doing a new act, which, as far as settings are concerned, is much better than their former vehicle, but in regard to material is very much poorer. With Miss Gordon and Jack Wilson are Vera Beresford, Miss Gordon's daughter, who appeared in the former act, and a newcomer to the company, billed as Harry Antrim, and who furnished some of the few good spots in the act. This is not the comedian known as Harry Antrim, but another, new to us, who makes a good appearance and sings in an exceptionally good voice.

The new act, of which Neville Fleason is one of the authors, is set in several scenes, the first being in one, the second in two, the third in one, the fourth in two, another scene in one, and finally in full stage, with the four doing a finale in one for the last bit in the act. The set in full stage, which is a bedroom affair, is without a doubt one of the most beautiful and resplendent settings we have as yet seen in vaudeville.

But the act itself needs a doctor, and needs one quick. For the material not only can stand a lot of cutting, but needs revising, and rewriting from start to finish. The only few good comedy bits in the act are those bits done by Wilson, in *ad lib* manner. But the lines of the act, itself, are weak, very weak, for comedy. Miss Gordon shows to better advantage here, even though her gowns aren't as gorgeous as those worn in the other act, for in this offering she doesn't sing as much as in the other. Vera Beresford also does well; in fact, it is difficult to find fault with the performers, and it would be unfair to do so, for they were working with the big handicap of material that was absolutely unsuited to them. HOFFMAN.

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Jimmy Hussey and the Century Review

The large company, coming direct from the Century Promenade Theatre, supporting *Jimmy Hussey*, includes *Eddie Hickey, Gene Delmont, Lon Edwards, Evelyn Martin, Beth Stanley* and *Gladys James*, besides a large chorus.

The opening scene of *"Times Square at Midnight"* permits *Jimmy* to appear as his familiar character, *Cohen of the police force*. He and *Eddie Hickey* put over some comedy patter that went big. The hold-up game proving that *"there's one born every minute,"* was laughable. *Gladys James*, as a peppy Broadway pirate, put over a breezy song which permitted the front line chorus ladies a chance for individual vocalization.

Hussey sings *Second Hand Mose*, a male version of the *Second Hand Rose song*, and another clever one, *Mighty Like a Rosenbloom. Rose of the Rotisserie*, another comedy song, pleased.

Beth Stanley, with the chorus, sang a *Poppity Pop* song with popguns for noise, that was mildly received.

The prize-fight scene which followed, was somewhat similar to the *Ray Dooley-Fannie Brice* episode in the "Follies." However *Hussey* made a humorous opponent for the husky *Gene Delmont*. Many of the artists who had appeared earlier on the bill appeared as "background" at the fight, and *Buddy Doyle* and *Bobby Rome* had speaking parts. All of which added interest to the current act. CONN.

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Will Mahoney

"Nut" comedy, fourteen minutes, in one, reviewed at the Coliseum.

We caught Mahoney under conditions that would be a great handicap to most performers, and that was at just the one performance where he had been called in from another house to lengthen the bill at the Coliseum. Despite that, Mahoney succeeded in stopping the show cold here.

Mahoney does a "nut" routine of talk, verses, and songs, in a style that is decidedly different from the average, and with material that is great. In addition he does a routine of tap-dancing in comedy manner that can't miss for applause, for it's a great dance. There is only one weak part in the routine which can be built up or replaced to be worthy of the rest of the material in the act. That is in the "I Used to Love You" bit. Which reminds us to state that Mahoney is also unusual as a nut comedian, inasmuch as he really does possess a very good singing voice. He'll please on most any bill. HOFFMAN.

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Adele Rowland

Opening in two and assisted by a lady pianist Miss Rowland enters in a striking cerise gown and offers a ballad, *My Heart Is Calling You*, which is followed by a descriptive number, *I'll Never Get Married*. She then rendered a red hot jazz number entitled *Stop and Rest Awhile* which brought forth one of the real big hands of the afternoon. It is a corking number and fits nicely in this act.

A change followed during which the pianist offered a piano solo which proved refreshing from a musical point of view. Miss Rowland then appeared in a striking gown of pearls and offered her impersonation of a girl at the movies which brought many laughs and a big hand at the finish. Another number, *Mammy, Handkerchief Head Is No Name For You*, was then offered, being followed by *Alice Blue Gown*, which took her off to a corking hand. The turn moves swiftly and coupled with *Miss Rowland's* excellent voice and radiating personality proved to be one of the outstanding features of the bill. SAXTON.

Karyl Norman, the Creole Fashion Plate

Female Impersonation, twenty minutes in two special, reviewed Monday afternoon at the Palace.

Norman opened on Monday afternoon at the Palace showing his new routine fully completed, with the result that in opening after intermission, he ran off with the hit honors of the bill, and to the bargain, with a late show in progress had the audience wanting more, so badly, that he had to beg off with a speech after rendering several encores. Norman is now working in two, using a drop in one of solid black, and a beautiful silver cyclorama for his set in two.

His costumes are more gorgeous than ever, all of them being different than those used last year, not only in style, but in the type of materials used. Each one shown is more resplendent than the other shown before, and that's saying some. Norman is in great voice, and even despite the amount of times he has been seen in New York, he left them gasping with surprise on Monday afternoon when he took off the wig.

His work is artistic. His showmanship perfect. Among the published numbers he is using, are *I want My Mammy, Cherie, Weep No More*, and *Daisy Days*. Eddie Weber, who was seen with *Eva Tanguay* some time ago, conducts the orchestra for *Norman*, and does so in a manner which leaves no fault to find. HOFFMAN.

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Lillian Fitzgerald

Song, "Fifteen Minutes in One," reviewed Monday evening at Winter Garden.

Lillian Fitzgerald is offering a new singing act for vaudeville. Assisted by a pianist, she makes her entrance dressed beautifully in a white silk gown. Her idea in song is arranged differently than the usual single singing turns. Miss Fitzgerald sings one number entitled *"Just for a Chance On Dear Old Broadway,"* but throughout the entire number various imitations are offered, the idea is that of a girl who is ambitious to go upon the stage. Her best efforts are a French imitation, and that of the *"Cat." Miss Fitzgerald* would fare much better if she were not to "act" so much while offering her various bits. If she would relax she would find her work much easier to put over. ROSE.

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Conroy & Yates Blackfaced Comedy

Blackface comedy, 15 minutes in one, reviewed Monday at Coliseum.

Conroy and *Yates*, doing a blackface double, will have little trouble in keeping their audiences satisfied and happy. Their jokes, which seemed original, kept the audience in a fit of hilarity from start to finish and the voice of Yates in two southern songs, seemed to be exactly suited to his sweet and clear voice.

They are well teamed and should prove popular as a team with vaudeville audiences everywhere. BILLY SCOTT.

GOOD BILL AT COLISEUM

A generous round of applause marked the end of the first act after *Paul & Pauline* obliged with an unusual aerial number.

Dunbar & Turner followed with a good act. The man has a good voice and his magician stuff, queered by the girl, get quite a few laughs. Unfortunately, the girl overdoes the comedy and is actually so silly at times that it spoils the effect of an act that might have received a good hand.

Frank Dobson & Co., with his bevy of beauties, stopped the show. This act is undoubtedly one of the best musical comedy sketches on the vaudeville circuits today, and judging from the applause the entire audience was more than satisfied from the minute the curtain lifted on the very pretty setting. *Dobson* himself is clever and his support is unusually good for an act of this kind.

Conroy and *Yates* followed. See new acts.

The Wright Dancers closed the show with a series of truly wonderful dances. Each dancer displayed unusual grace and ability in her turn. BILLY SCOTT.

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PROCTOR'S FIFTH AVENUE

Nat Nazzaro Tops Bill

Nat Nazarro, Jr., and Co. is the headliner at *Proctor's Fifth Avenue* for the first half of this week. This new act is well dressed, and has enough catchy entertainment to get big applause.

Rice and *Elmer* open the bill, with an acrobatic offering. They are followed by *Walsh, Reed* and *Walsh. Mr. Walsh* gives a mighty clever imitation of cornet and violin playing.

Arthur Astill and *A Dairymaid* fill the three spot with "Noises" from down on the farm. *Howard* and *Lewis'* act of comedy and song scored. *Lewis* has a few flairs of real fun.

Frankie was nominated in the Popular Song Contest primary.

Nat Nazarro, Jr., and *Co.* are a treat. *Young Nat* has heaps of talent, personality—and pep. His dancing partner and jazz band are clever sides. The Baritone Soloist, also, was well encored.

Bert Kenney draws storms of applause, with his *"I. R. Nobody,"* blackface monologue. *"Don't Take Away Those Blues"* scored him several encores, as well.

Next come *Mignonette Kokin* and *Two Cousins*, representing *"Dutch Cleansed," "Cream of Wheat,"* and *"Djer-Kiss,"* respectively. Both the singing and dancing of this number are good. ARDEL.

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Contests For Proctor's Albany

Harold Eldridge, under whose management the various song and dance contests are held in the different Keith, Moss and Proctor houses in New York, went to Albany on Monday, where he installed the first of a series of weekly contests at Proctor's Grand Theatre there. The contests have been found successful toward building business on week-nights in New York, and it is planned to install them into as many split week houses as possible.

44TH ST. THEATRE

Jimmy Hussey Heads Big Bill

Jolly Johnny Jones, as "*the stage door Johnnie*," opened the program with a skillful exhibition of slack wire walking that brought cordial applause.

Al Rome and *Ed Cullen* in "Odds and Ends of Versatility" put over some clever eccentric dancing and some verbal comedy thrown in for good measure. The huge cap and the funny short legs of the little chap caused an uproar in the audience, and his short snappy steps were grotesque and vastly amusing.

Burt Earle and his eight girls from California played banjo, saxaphone and other brass instruments with much gusto and considerable pep. *Earle's talking banjo* stunt was good and he made it say "Go to hell" quite audibly, much to everyone's amusement. The girls were well dressed and played their various numbers with precision and care. *Why, Dear!* was well received

Dave Vine and *Luella Temple* attempted to "make nonsense an art" with some success. *Vine* works hard and fast, but that very over emphasis seems to detract from the enjoyment.

Joe Jackson makes you chuckle from his first peep out from the wings, and from then on his pantomime is delightful. The bicycle stealing is about the same as when he played the Hippodrome, but seemed to get over even better on the smaller stage.

After intermission the *Ziegler Sisters* danced gracefully to *Mello Cello* and a *Victor Herbert* waltz. They had a special orchestra leader who played a violin solo with pleasing skill during their changes.

Buddy Doyle gave an interesting imitation of *Eddie Cantor* and followed with *Eddie Leonard* and *Al Jolson* singing their own hits.

Applause throughout an acrobatic act is seldom very loud or spontaneous. But in the case of the *Rath Brothers* it thundered forth freely and deservedly. These boys are great.

Jimmy Hussey laughs his way through a hodge-podge revue with several very good moments, and others not so good. The large chorus is industrious and well costumed. *Jimmy* sings *Second Hand Mose* (a gentlemanly version of *Fannie Brice's Follies hit*). CONN.

* * *

HAMILTON HAS PLEASING BILL

Gallagher and Shean, Marmein Sisters, Head Good Bill

Gallagher and *Shean* are topping this week with the *Charlie Chaplin* picture. *The Idle Class*, also serving as a strong draw. *Kafka* and *Stanley* opened with a fast and interesting aerial act disclosing a few hair-raising stunts on a flying trappeze, some iron jaw work and a series of revolutions performed on a rope quite similar to the performance of Lillian Leitzel. A dandy opener and one of the best of it's kind.

Lexey and *O'Connor* drew the deuce getting by nicely, with a neat assortment of songs and dances with the dancing putting the turn across. Both are clever steppers, but the abbreviated costume used in *Nobody's Baby* does not exactly become the girl. *Williams* and *Joe Mandell* brought out the first laughs of the evening with their burlesque acrobatic work. The boys were a howl at this house and had quite some difficulty in getting away. *Jimmy Lucas*, assisted by *Francene*, worked hard to obtain results and was amply rewarded. *Jimmy* used *Ma* and then sold the audience the idea of singing the chorus. A medley of his compositions got over nicely, but it remained for the *Yiddish* version of *Dardanella* to make it unanimous.

The *Lightner Girls* and *Alexander* closed intermission with their one-act musical comedy. It is a breezy affair and serves to introduce *Winnie Lightner*, a funmaker of rare ability, who proved her versatility by stepping out of her character and rendering a ballad which completely tied up the show. Of the supporting cast one deserves particular mention. We refer to the young lady who did the solo dance which was a classic in itself. This girl is a comer and is bound to be heard from in the near future. *Eleanor Ball* and *Brother* opened the second half with a refined offering entitled *Moments' Musical*. Miss *Ball* makes a very attractive appearance, and is an accomplished violinist. Her brother directs from the pit and also contributes a cello solo. Imitation of various birds with the brother whistling and *Miss Ball* imitating the sounds on the violin took them off to a generous hand. *Gallagher* and *Shean* came on to a noisy reception and experienced little difficulty in collecting the laugh honors of the bill. As usual, their *Mister number* was a knockout with the boys responding with choruses until they ran out of material. *The Saloon* number was then offered, which was followed by a speech. *The Marmein Sisters* brought the vaudeville to an end with a series of dramatic dancers, with their toe work standing out as the feature of the turn. It is an excellent offering, and though handicapped by the spot the girls finished to substantial returns. The *Chaplin* picture held them in until the finish.

GILLESPIE.

* * *

81ST ST. THEATRE

Ray Raymond Heads Pleasing Program

The *Balliot Trio*, three women acrobats, assisted by a man, opened the entertaining bill at the 81st St. with an aerial novelty which pleased. They manipulated iron weights, hanging them from their teeth, and tossing them about. The tiny dog who balanced two toy dogs on his shoulders gave a comedy touch.

Lillian Gonne in "*A Merry Christmas*" *by Ames and Winthrop*, makes her first appearance as a tiny waif, hiding in an ash-can outside a palatial residence on Christmas eve. She changes to a "vamp" costume, and then closes with a whistling number which brought down the house. She received many flowers.

Raymond Bond, assisted by the deep-voiced *Eleanor Magnuson*, offered his clever sketch "Remnants"—a story of a department store buyer. It was bright and well acted.

Arthur West in "*What the Critics Said*," got laughs after a slow start. He sang a Put-and-Take version of *Frankie*, and *Kill 'Em With Kindness*, and told about his friend who wore a golf-shirt—eighteen holes in it.

Ray Raymond and his *Melody Charmers* looked very neat in a natty white suit, and sang with his usual pianissimo effect. The three girls at three pianos played *Kismet* and *Wang Wang Blues*. They also sang *Tuck Me to Sleep*.

Sally Ward with *Marion Murray* offered the satirical comedy "Babies"—and there was a laugh in nearly every line.

* * *

COLONIAL THEATRE

William Seabury and Victor Moore Headline Bill

Niobe, the water sprite, opened with her routine of under water tricks. How good this act really is can be seen from the fact that a number of the audience were trying to figure out what the trick was.

Kenney and *Hollis* filled second spot and filled it quite well considering that about one-fourth of their time was spent by *Kenney* on the old gag of asking the audience for applause. True, he does it a bit different from the rest—perhaps he does it better—but Monday's audience didn't bite.

The *Buckridge* and *Casey* offering is an elaborately and remarkably well staged revue. The audience was unresponsive at first, but after the entrance of Trado Twins things started going, as these boys are known here. Some boisterous members of the audience laughed in the middle of one of *Miss Buckridge's* songs, and soon after, when she stripped to tights applauded loudly. A Spanish number at the close stopped the show, but *Casey* appeared, stating that his partner had never been treated like that in her life, and would be unable to appear.

We have lost count of the number of times we have seen *Rome* and *Gaut*, but their antics never fail to provoke laughter. Unlimited opportunities are offered to a good team of this type and these two make the most of them. It was the second act to stop the show.

Change Your Act Or Back to the Woods, with *Victor Moore* and *Emma Littlefield* closed the first part. This exposition of the tribulations of a "refined" vaudeville team rehearsing with all the house employees and other actors against them were funny enough to stop the show again in spite of the difficult position.

The *Wilton Sisters*, *Mae* and *Rose*, are a cute team, costumed in short rose dresses and socks. They sing a number of songs and a jazz number for violin and piano went big.

William Seabury & Co. (see New Acts) was the fourth consecutive number to stop the show.

Perhaps the audience was weary with clapping, but *Harry Fox* didn't receive the hand he might have. He is a clever entertainer and the crossfire with *Beatrice Curtis* is amusing, but the act seems to lack punch. He says he is trying to be different from the ordinary run of vaudevillians, and succeeds. CHICK.

* * *

KEITH'S—SYRACUSE

Oct. 16.—The big house started a new stunt in the form of circusing the town, and if the number of kids at the opening matinee means a boost in business, then the new scheme worked in the pushing of the "*Midget*" act.

Opening the bill were the *Joonny's* with their shadow specialty. A man and woman, this pair went over very well. The man has a foreign accent, but doesn't work it too much. In some places their work is rather rough for an American audience, especially one scene where a cook is depicted taking a mouse out of a stew and eating it. It may go over there, but here it is questionable.

Ed Healy and *Allan Cross* held the deuce spot for about twelve minutes, in a series of songs, none of which landed them anywhere.

Anderson and *Burt*, in their skit "*The Dizzy Heights*" started them off for a hit, they having both a clever and amusing vehicle, which filled the sketch "spot" acceptably.

Elinore and *Williams* closed intermission with some new matter written by *James Madison* and called "*Wanted—a Cook.*" *Kate Elinore* with her get backs and arm swinging brazed along nicely, but when they got into the old stuff and kept going regardless, the house sort of chilled.

After the *Topics* and *Aesop's Fables*, the second half was given a strong send-off by *Leo Beers* and his "piano-whistling" diversion. Here is a smart showman, a clever performer and a distinctive worker. He brought down the house with a clever bit of work at the piano, his entrance and exits both going for riots.

The so-called "big" act lived up to its circusing plugging, presenting a big flash, and took the world-famous "*Singer's Midgets*" over nicely. Some of the little performers are very clever, others are "just there"—but all-in-all it took the some thirty odd midgets with their scenery, dogs, effects, etc., for a "kid's treat."

B. S. BENNETT.

20 YEARS AGO TODAY

Theodore Roberts Appears as Simon Legree in "Uncle Tom's Cabin."

Anna Held Appears in "The Little Duchess" at the Casino Theatre.

Harry Houdini Is Touring Germany.

Vernon, the Ventriloquist, Is Appearing at Tony Pastor's. Others on the Bill Were Nat Wills, Jules and Ella Garrison and George Austin.

5 YEARS AGO TODAY

A Revival of David Warfield in "The Music Master" Was Presented at the Knickerbocker.

William Rock and Francis White Were in the Zeigfeld "Mid-Nite Frolic."

Taylor Holmes in "His Majesty, Bunker Bean," Opened at the Astor.

Olive Thomas Was Appearing in a Serial Picture Entitled, "Beatrice Fairfax."

CLAIRE ADAMS *Appearing in Benjamin B. Hampton's picturisation of Zane Grey's story "The Mysterious Rider," distributed by Hodkinson*

Little Trips to Los Angeles Studios

With Otto Henry Harras

ALFRED E. GREEN has been engaged by Goldwyn to direct the next picture of Rupert Hughes tentatively called "Sent for Out." Colleen Moore will be one of the featured players.

A. Channing Edington has been added to the Goldwyn scenario staff. He has written a number of stories, the most popular of which is "Bare Knuckles," in which William Russell starred.

June Mathis

one of our few brilliant feminine scenarioists on the coast, is now working on her seventh screen adaptation since her return to Hollywood.

William De Mille has gone to New York where he will confer with Clara Baranger upon his next Paramount picture. He will take a month's vacation before returning to Hollywood.

Work at the Lasky Studio is at its highest point at the present time and even though several of the companies are on location every available foot of space is occupied by the big sets and every department is working to capacity. General Manager Charles Eyton is gratified by the activity and by the high quality of all the pictures that are now under way.

"Bobby" Is the Canine

sensation of Universal City. Being a dog of only two years, the ragged looking little Scotch-Irish terrier, said to be the ugliest pup in captivity, can't be expected to know the ways of the cruel world. So when his boss, Mike Boylan, opened the door of his gas wagon at the corner of Sixth and Main streets in Los Angeles the other evening, Bobby concluded that there was going to be a general disembarkation and joined in it prematurely. The door banged shut, the gas wagon shot away without Bobby and left him on the curb. Boylan discovered Bobby was not in the car, returned and could not find his pet. On his return home Mrs. Boylan gave him a curtain lecture and gloom pervaded in the Boylan household. On entering his office at Universal City the following morning there sat Bobby on the steps of his office, having journeyed about nine miles.

The Little Harlequin Theatre in the Ambassador Hotel opens its doors here on the night of November 8, in a galaxy of professional talent in one act plays. According to the press agent you will witness the production of the choicest plays from the pens of the world's best known authors, namely, Oscar Wilde, Lord Dunsany, Alfred DeMusset, Bernard Shaw and a score of other well known popular authors. The playhouse has been refinished, the stage has been enlarged, with new lighting effects, and a splendid orchestra will be installed under the able direction of Von Prang. Monday and Friday nights will be subscription evenings, although season tickets may be reserved by mail or telephone. Some of the most prominent names are on the advisory board with Mrs. R. D. Shepard, director general, and Mrs. Caroline E. Smith, managing director.

Martha MacKay, a pretty blond, came to Hollywood six months ago for two things, namely a divorce and to get into pictures. In the latter she has had a hard time, however, she has played bits in some of the features the past six months. In getting her divorce she has been successful. Our reason for writing this note is, Miss MacKay has written a signed article for a Syracuse daily which the publishers fell for and which is about as funny as a monthly comic. She not only condemns Hollywood, but also says in her article that a girl has to pay the price to get into pictures. In this we do not agree, if a girl has an ounce of brains. You might say that a stenographer has to pay the price to succeed. In fact we think that Miss MacKay never wrote the article or it has been rewritten. It makes good reading, we admit.

But Why Condemn

that you are trying to get work from, likewise accept their hospitality, and then write a foolish story as if Hollywood was the fastest place on earth?

Last week at Universal City the big West Coast studio was subjected to the severest threat ever launched against it by the elements, wind and water both having played havoc with this city of "fronts" and papier-mache. Last week the plant was threatened with destruction by fire. The fire approached the big lot from the south side, which contains the New York and Canadian streets, and a great number of permanent sets, some in use and others in preparation for future photoplays. Universal City seemed doomed but by the combined efforts of the entire movie city the flames were finally quenched. Now Universal is to have a crew of one hundred men who will be six months installing an elaborate system of pumps and water reservoirs. When it is completed there will be 1,500,000 gallons of water in reserve.

Bruce Gordon was the first to be signed by *Hal E. Roach* for the next *Ruth Roland* serial in which he will play opposite the serial star. *Mr. Gordon* has a host of friends on the *Hal E. Roach Studios* lot where he formerly directed the Vanity Fair Girls. His most recent work was that of Canadian mounted police in "Bring Him In" and several *J. Stuart Blackton* productions. His screen work began in Europe where for three years he was in pictures in London and Harlem, Holland, Studios.

Harry "Snub" Pollard has begun production of a "tempest-in-the-teapot" domestic comedy that nearly ends in the divorce courts. *Marie Mosquini* plays opposite him, *Charles Parrott* directing. This will be *Pollard's* ninetieth comedy and the thirty-fourth under *Mr. Parrott's* direction.

June Mathis and Rex Ingram inspecting the private telephone system at the Metro plant during the filming of a Rex Ingram picture. Benjamin Rosenberg, head of Metro's Los Angeles Exchange, is standing at the right of the picture

"THE CASE OF BECKY"

Realart Film Has Constance Binney in Dual Role

Directed by Chester M. Franklin. Written by Edward Locke. Adapted by J. Clarkson Miller. Photographed by George Folsey.

Adapted from the play presented by David Belasco.

THE CAST

Dorothy Stone (Becky)..Constance Binney
John Arnold.....Glenn Hunter
Dr. Emerson.....Frank McCormack
Professor Balzamo.....Montagu Love
Mrs. Emerson.....Margaret Seddon
Mrs. Arnold .....Jane Jennings

And then suddenly, while she was confessing her love, she changed from that deliciously lovable Dorothy to that devilish, destroying, incorrigible, half-mad "Becky." There was a complex composition in her metaphysics that made a Dr. Jekyl-and-Mr. Hyde existence of her personality. Had her running away from her stepfather, Balzamo, the hypnotist, been only a vain thing that led to this? Years ago, when she was but a teething baby, her mother had been lead away by this Balzamo, under his hypnotic power; and as far back as she could remember he had had an evil influence over herself and her mother. When the end came, with her mother's death, she had run away. Run away to find refuge in the home and hearts of John Arnold and his mother; but most of all John Arnold.

"The Case of Becky" is an excellently-directed, finely photographed, well-acted photoplay, that will furnish an hour and a quarter of average amusement and divertisement, the average good photoplay usually affords. It is not a picture that will be remembered for any great length of time; except for the fact that Constance Binney is seen at her best in her portrayal of "Becky;" and for the fact that it has in its cast a young actor (Glenn Hunter, by name), who, for the first time, gives promise that there is more to him than there appears to be. His work in this feature is noteworthy. Montagu Love, looking at times a bit too diabolical, but never "stagey," helps, not a little, in giving the film an interesting atmosphere. HENRY IRVING MARCOLIES.

A tense moment in the big R-C production, "The Case of Becky," starring Constance Binney. Becky is cowering beside the bed wondering whether to scream or not as the intruder climbs swiftly through the open window. She is hiding something under the counterpane in hopes that her assailant will not discover it. In this scene she is shown as Dorothy

At the top of the page, Constance Binney is enfolded in the motherly protecting arms of Jane Jennings. This is Miss Binney as Dorothy, the sweet-tempered charming girl, who because of a dual personality often loses her charm and becomes Becky—in "The Case of Becky," an R-C production

At the right we have Constance Binney as Becky, the other half of her dual personality. Becky is the wilful impish side. The twisted expression, the furtive glance over her shoulder, and her disordered hair, all indicate the evil spirit which dominates her when she is under the influence of Prof. Balzamo, the hypnotist

"THE FOOLISH AGE"

Doris May's First Starring Vehicle with R. C. Productions

Story adapted by Violet Clarke. Directed by William A. Seiter. A Hunt Stromberg production. Released by R-C Pictures Corporation.

Margie Carr.....Doris May
Homer Dean Chadwick....Hallam Cooley
"Old Top" Carr.....Otis Harlan
Lester Hicks.....Arthur Hoyt
Flossy .....Lillian Worth
"Bubbs" .....Bull Montana
"Cauliflower Jim".....Billy Elmer
Todd .....Spike Robinson

Margie Carr gives up college and her fiance, Homer Chadwick, in order to carry out her "mission in life," which is to uplift the poor. She opens an office and advertises for a dyed-in-the-wool-down-and-outer for a secretary. "Bubbs," who acts as bouncer at the office, rejects all the derelicts who apply for the job, and even throws out Margie's father and Chad when they arrive at the office to beg her to give it all up.

Margie speaks at a meeting of the "GetTogether Club," an organization of gangsters; and Chad, disguised as a derelict, attempts to make love to her, only to be thrown out forcibly by Bubbs. Chad plans with Lester Hicks, a bachelor friend, to cure Margie.

She gives a party for a bunch of the gangsters, but it is not a success, although the men themselves have a good time. Lester is there and grows confidential with Margie, and talks of being unhappy and thinking of suicide. Margie promises to go to his rescue at any time, day or night.

She takes her crowd of gangsters to the theatre, and sees Chad there with Flossy, a chorus girl of the showy type. After the performance one of the men starts a riot by picking some one's pocket, and in the midst of the excitement Lester sends word to Margie that he is in trouble and needs her help.

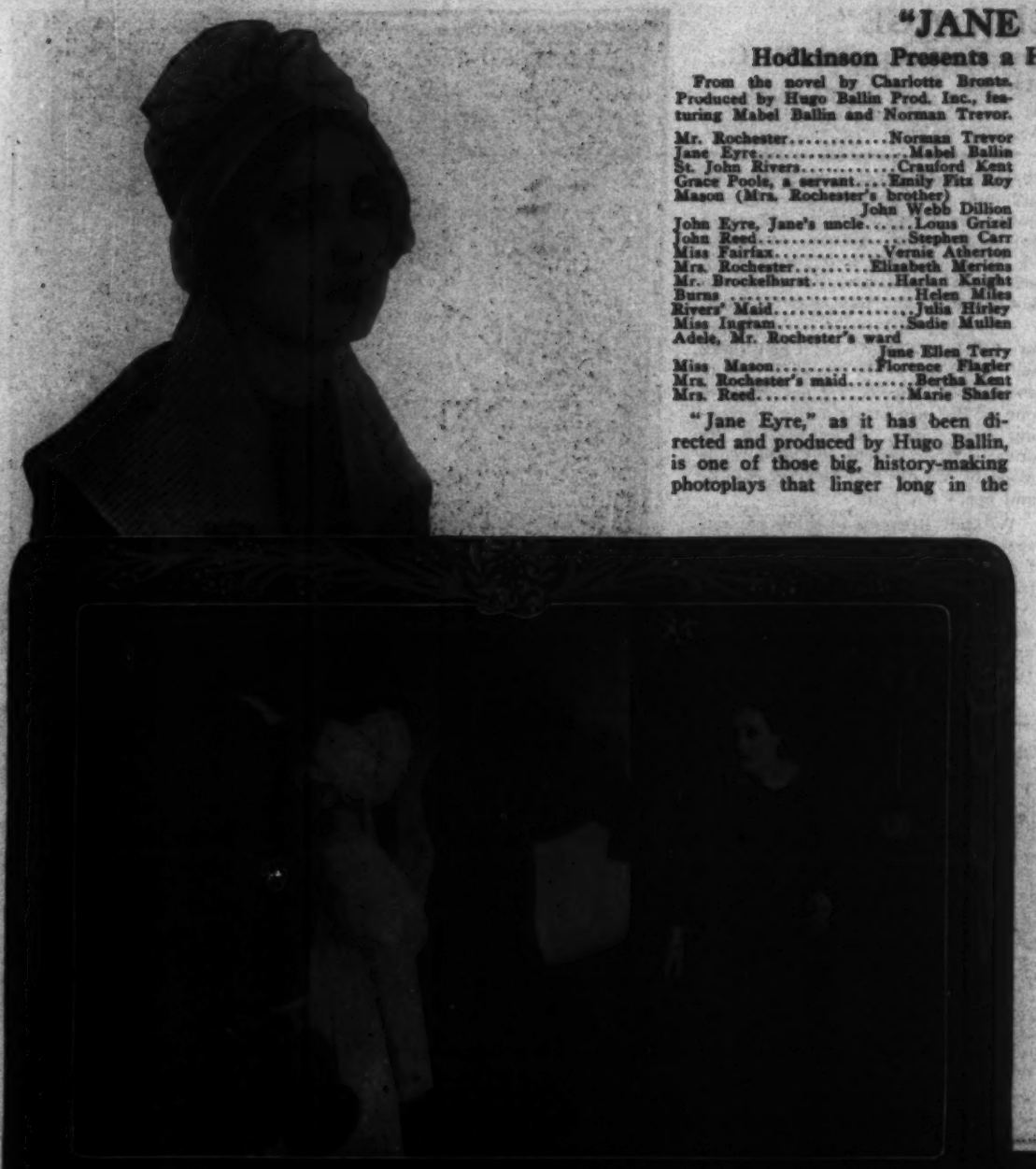
Without stopping to think of consequences, Margie rushes off to Lester's room and at once gets into complications which are very amusing. And after considerable explanation the matter is cleared up satisfactorily and Doris decides she is through reforming, and marries Chad.

HOMER DWIGHT.

At the top of the page is a portrait of Doris May as Margie Carr in the picture, "The Foolish Age," which is her first starring vehicle with R-C Pictures Corporation

A scene from the R-C production, "The Foolish Age," in which Doris May discovers a quartet of the world's homeliest men hiding behind a velvet curtain. Their surprise is equaled only by her keen enjoyment of the ludicrous situation. Doris is running a meeting of the "Get Together Club" and these are some of the prominent members, who appear a trifle uneasy in their dress suits

At the left, Doris May, as the daughter of the wealthy financier, is shown here putting up a good argument in favor of reforming the people of the lower classes. She looks prosperous enough herself in that fur trimmed coat, and we hope she managed to convince her unseen audience. Arthur Hoyt, who inadvertently pokes his nose into the picture, is trying to restrain her, and lays a detaining hand on her coat sleeve



"JANE EYRE"

Hodkinson Presents a Hugo Ballin Production

From the novel by Charlotte Bronte. Produced by Hugo Ballin Prod. Inc., featuring Mabel Ballin and Norman Trevor.

Mr. Rochester.....Norman Trevor
Jane Eyre.....Mabel Ballin
St. John Rivers.....Crauford Kent
Grace Poole, a servant....Emily Fitz Roy
Mason (Mrs. Rochester's brother)
John Webb Dillion
John Eyre, Jane's uncle.....Louis Grizel
John Reed.....Stephen Carr
Miss Fairfax.....Vernie Atherton
Mrs. Rochester.....Elizabeth Meriens
Mr. Brockelhurst.....Harlan Knight
Burns.....Helen Miles
Rivers' Maid.....Julia Hirley
Miss Ingram.....Sadie Mullen
Adele, Mr. Rochester's ward
June Ellen Terry
Miss Mason.....Florence Flagler
Mrs. Rochester's maid.....Bertha Kent
Mrs. Reed.....Marie Shafer

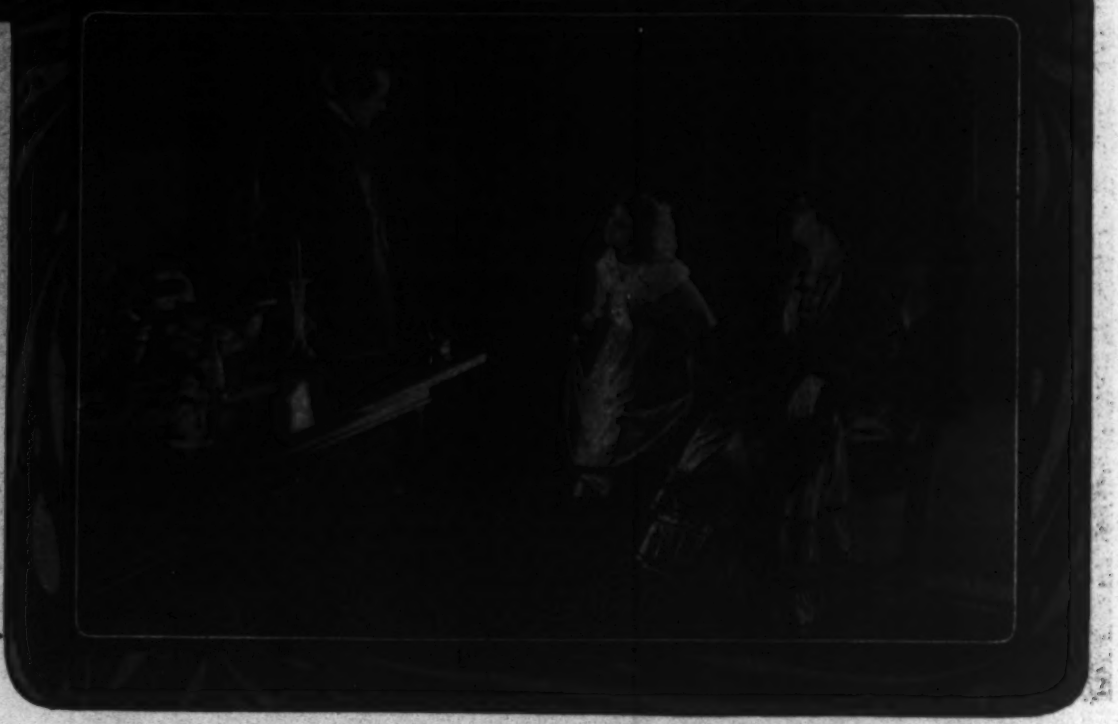
"Jane Eyre," as it has been directed and produced by Hugo Ballin, is one of those big, history-making photoplays that linger long in the minds and imaginations of all who will see it. Perhaps a great deal of this will be because the story is so conscientiously human; because the novel has already received world-wide fame and homage. But make no mistake. The picture has been produced with decided care; with the technique of a man who absolutely knows his business and who has more than sufficient imagination and creative genius to make it a thing of lasting beauty. The historical detail of the book has been studied and caught very minutely.

The story opens with Jane, a poor orphan, living on the bounty of her aunt, who hates her with an ill-concealed intensity. It shows the trials and sufferings of little Jane. And then the story proceeds, as the book does, taking her through various vicissitudes until she reaches the home of that lovable Mr. Rochester. There it would seem that her trials begin all over again. For she falls in love; but her love—it does not seem as if it would ever be likely realized. And therein lies the moral:

That for our struggles, our toiling and our suffering, there is somewhere some tribulation. To Jane it also came. But you shall see for yourself.

Mabel Ballin, who portrays the never-to-be-forgotten Jane Eyre, does so with a sympathy and perfect understanding of the character she assumes. It is not necessary to repeat that Miss Ballin has a real talent for the screen; this was recognized long ago. But in this feature she establishes a new name for herself. Norman Trevor plays his part with his usual understanding of what is expected of him. Indeed, he enriches the picture not a little by the splendid performance that he gives.

HENRY IRVING MARGOLIES.



A ghostly scene in the Hugo Ballin production of the famous novel "Jane Eyre," distributed by W. W. Hodkinson. The shadow through the opened door causes consternation among the onlookers

By contrast, at the right, we have little Jane Eyre dropping a dainty curtsey to the sturdy gentleman standing by the table. This tiny maid is a creature of infinite charm

At the top of the page, Mabel Ballin in the title role of the Hodkinson picture "Jane Eyre," gazes soulfully upwards with a religious expression quite in keeping with her quaint cap

"A MAN'S HOME"

Selznick Presents Exceptional Picture

Story by Anna Steese Richardson and Edmund Breese. Scenario by Edward J. Montague. Directed by Ralph Ince. Produced by Selznick.

Frederick Osborne.....Harry T. Morey
Arthur Lynn.....Matt Moore
Cordelia Wilson.....Grace Valentine
Frances Osborne.....Kathlyn Williams
Lucy Osborne.....Faire Binney
Jack Wilson.....Roland Bottomley

A home picture of a different type is shown in Selznick's "A Man's Home," which has realistic and human touches, and builds up the suspense by means of dramatic clashes. It is easily entitled to a place among the exceptional features of the year.

You see within an average wealthy man's home and discover that the search for the illusion called happiness is just as keen as in the home of the work-a-day neighbor. The family of the wealthy man is quite human. You see the father engrossed with his business affairs, having reached the top through determination and sheer pluck. His wife, unfortunately, because of his neglect, turns to the friendship of rather a fast set of people, not so much because she likes them, as to keep herself happy and interested in the outside world.

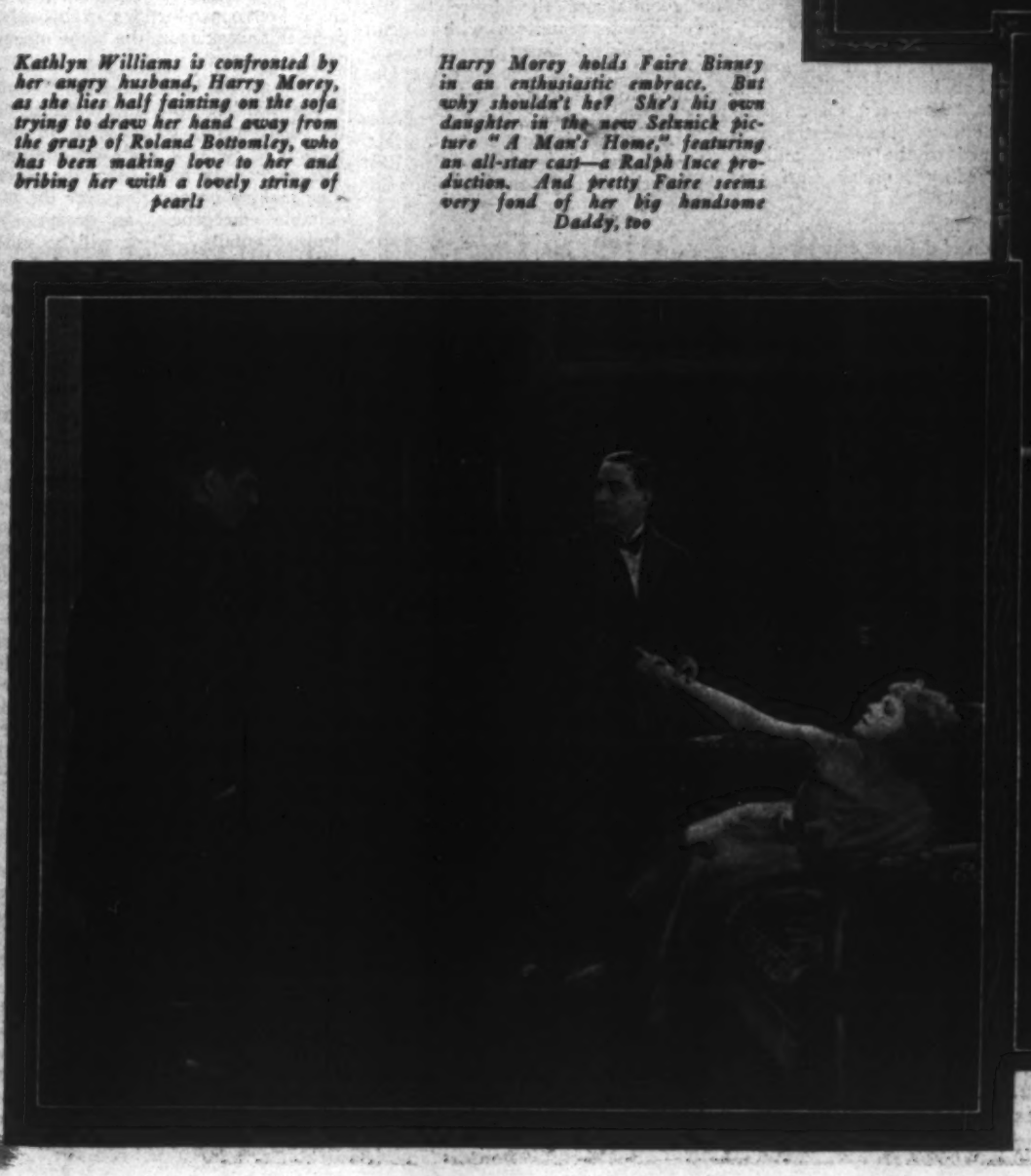
The husband's idea of running his affairs and his family is—"Leave everything to me. I will arrange it in my own way at the proper time." This is the keynote of the story. But in his business the financier takes too much for granted and his affairs are becoming muddled.

The romance is introduced cleverly through a conflict, when the youth asks the financier for his consent to his daughter's hand. Then when the wife brings in her "parasites" with whom she has allowed herself to become fairly intimate, the story becomes most dramatic. The suspense in the story as to whether the false friends will win out, is keenly handled. The pretty young daughter gets the best of these parasites and the story comes to a logical conclusion.

The financier is sincerely played by Harry T. Morey whose rugged forcefulness is always appropriate. Kathlyn Williams plays the wife with charm and an understanding of the situations. Faire Binney is the attractive daughter, and Matt Moore the hero. Roland Bottomley and Grace Valentine are clever as the two parasites. Ralph Ince has directed with great precision and a keen insight into the correct handling of the story.

H. K. WHEAT.

Harry Morey holds Faire Binney in an enthusiastic embrace. But why shouldn't he? She's his own daughter in the new Selznick picture "A Man's Home," featuring an all-star cast—a Ralph Ince production. And pretty Faire seems very fond of her big handsome Daddy, too



Kathlyn Williams is confronted by her angry husband, Harry Morey, as she lies half fainting on the sofa trying to draw her hand away from the grasp of Roland Bottomley, who has been making love to her and bribing her with a lovely string of pearls

Grace Valentine makes an attractively plump vamp in "A Man's Home" (Selznick)

MOTION PICTURE DIRECTORS ASSOCIATION TO HAVE BUILDING

Voluntary Subscription Taken for New Building for Clearing House for Better Pictures

AT a meeting of the Motion Picture Directors' Association a resolution was passed where a voluntary subscription was taken for fifty thousand dollars for the erection of a two hundred thousand dollar four-story building on Highland avenue in Hollywood. This is to be the clearing house for better pictures. Through the courtesy of Elliott and Horne, a well known bond house here, all details of the handling of the reminder of the issue of $150,000 is to be issued without cost to the directors. It is to be hoped that hundreds of firms dependent on the motion picture industry for the success of their business will see the advisability of buying a block of these 7 per cent bonds—not only business people but actors and actresses and property owners.

The first three floors of the building are to be rented, the rentals enabling the 7 per cent dividend and sinking fund to be created to reduce these bonds at every five-year period. The absolute refusal of California directors who produce about 60 per cent of the nation's film to work in Florida and San Francisco, even when bankers refused to loan them money on other conditions, are going ahead with their plans. The new Christie Hotel addition has been started, and George Krom, of the Hollywood Hotels, expects to break ground before spring is here. Both hotels depend largely on patronage upon members of the picture colony.

New House for Bronx

A one-story theatre is to be erected at the southwest corner of Walton and Burnside avenues by J. Clarence Davies. Plans for the project have been filed by Eugene de Rosa, who estimates the cost at $100,000. It will occupy a site 125 x 140.

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Lloyd Completes "Sailor-Made Man"

"A Sailor-Made Man," Harold Lloyd's last comedy which was finished recently, is now being titled by H. M. Walker and will be shown shortly in preview at the Hal E. Roach studios. Following the private studio showing, it will be previewed in three neighboring towns before its New York shipment. Jean Havez and Sam Taylor wrote the script and are now ready for Lloyd with a new comedy, production of which will commence in about a week.

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Arbuckle Trial Nov. 7

SAN FRANCISCO, Oct. 18.—Roscoe C. Arbuckle entered a plea here last week of not guilty to the charge of manslaughter filed against him in connection with the death of Miss Virginia Rappe. Arbuckle's trial was set for November 7.

Charles Brennan, Arbuckle's attorney, asked that the trial start November 15, and as Milton T. U'Rren, Assistant District Attorney, wanted October 13, November 7 was set as a compromise.

Depositions to be used at the trial were being obtained by defense counsel from persons residing in several parts of the United States and could not be obtained by October 31, Brennan said.

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Two Film Houses Robbed

BUFFALO, Oct. 18.—Two well-dressed young men robbed the cashier's offices of two motion picture houses within half an hour this week, and escaped with $1,700 in cash.

At the Elmwood Theatre, in the Elmwood residence section, the pair bound two women and three men, broke open the safe and took $800. Soon afterward the same robbers entered the Victoria Theatre, about a mile away, similarly disposed of two charwomen, opened a safe and got $900.

Blue Laws Repealed in Chillicothe, Mo.

Chillicothe, Mo., Oct. 18.—Blue Sundays have been killed permanently in this city, and marks another victory for the Motion Picture Theatre Owners of America. The law, which required all public entertainment places to be closed on Sunday, has been repealed.

Chillicothe was Blue until Sunday, July 24, and then Manager Cuff, of the Strand Theatre, opened his theatre for that day. Following the opening he was arrested, found guilty, and fined one hundred dollars. An appeal was taken, and on all succeeding Sundays the theatre was again opened to the public, and on each succeeding Monday Cuff was again arrested.

Following his second arrest he determined on a definite course of action. Assisted by the most able attorney in the town he proceeded. A series of ads entitled "Fair Play" were started. Wires were dispatched to National Headquarters, 2,000 booklets "The Case Against the Blue Laws" were shipped.

Each time he was arrested front page articles appeared. After the first arrest, the city attorney could obtain no conviction. The final result was an ordinance which repealed the ordinance prohibiting Sunday shows in this city.

• • •

Neilsen Sails to Denmark

Carl Neilsen, a member of the sales staff of the foreign department of the Famous Players-Lasky Corporation, sailed for Copenhagen, Denmark, on October 7, on a special mission for the foreign department. He will spend several weeks in Denmark, Sweden, and Norway, assisting Ingvald C. Ces, manager of the Scandinavian Paramount organization, in his sales campaign for Paramount pictures.

Only photoplays of genuine merit are given full page illustrated reviews including scenes from the picture. They will be found on pages 602, 603, 604 and 605 of this issue.

Directors—XXXVI

REX INGRAM

Whose fame as the director of Metro's "The Four Horsemen of the Apocalypse" has spread far and wide

Charles Ray Coming East

For the first time in his career Charles Ray will see New York City. He will leave Los Angeles November 15th, together with Mrs. Ray, Richard Willis, Albert A. Kidder, Jr., and his cameraman. The need for taking scenes in a coming production in and around the metropolis and the desire to talk over business matters with Arthur S. Kane, his business associate, convinced Mr. Ray that this was his chance to put New York City on his visiting list. Many times since he became an independent star, Mr. Ray planned journeys to the East but each time production plans interfered.

• • •

Holt Completes First Paramount

Jack Holt has completed his first starring picture for Paramount, "The Call of the North," which was adapted by Jack Cunningham from the novel, "Conjuror's House," by Stewart Edward White, and the play by George Broadhurst. Joseph Henaberry directed and Rollin Sturgeon supervised the production.

• • •

Benefit for Fox Employees

As a result of an entertainment and dance given by Fox Film Corporation employees in the Leslie ballroom last week, a substantial sum has been added to the fund of the Fox Laboratory Society, an organization which has been in existence since 1918. It is social and benevolent, providing sick and death benefits for its members.

More than 600 Fox employees and their friends attended the affair which was launched with a vaudeville show provided by professionals.

• • •

Two Super-Features for Loew

Rex Ingram's production, "The Conquering Power," from Balzac's "Eugenie Grandet," with Alice Terry and Rudolph Valentino, will be shown all next week at Loew's State and Metropolitan theatres. Griffith's "Way Down East" will play Loew's Orpheum Theatre all next week.

Arcadia Renamed Pavia

The name of the Arcadia Theatre, which has been built in the Bush Terminal Building by the Keith-Moss organizations, has been changed to that of the Pavia Theatre. "Pavia" is said to be the name of a certain famous battle which took place in the fifth century.

The Pavia will be ready for opening within the next two months, and, as originally intended, will have a policy of motion pictures only, playing a two-dollar top. The house, which is now completed, except for some decorations which are now being done, has a seating capacity of 700, the seats so made and arranged that absolute comfort is guaranteed the patron.

Only films of the super-feature type will be booked into the house. The pictures will be booked for an indefinite period, in order to determine their box-office value for the rest of the Keith, Moss, and Proctor houses, into which each film making good at the Pavia will be booked on the completion of its run at that house.

• • •

Metro Week Set for November 20

The second annual Metro Week has been fixed this year for November 20 to 27. Announcement of the dates between which thousands of theatres throughout the country will show Metro productions exclusively, came this week from the home offices of the company.

As was the case in 1920, Metro Week will have the solid backing of the distributing corporation in the matter of service and exploitation. The exchanges have been for some time making preparations for the inevitable emergencies an exceptional demand entails. There will be solid advertising co-operation between the exchanges and the exhibitor, so that the public will be apprised of its approach long before the actual advent of the week.

• • •

New Karlton House Opens

Philadelphia, Oct. 18.—The Karlton Theatre, the latest addition to the many movie houses run by the Stanley Company of America was opened to the public, Monday, Oct. 17. The Karlton stands on the site of Kugler's famous restaurant which was destroyed by fire a short time ago. The Karlton has but one floor, and every seat so arranged that a full view of the screen will be possible. The house is beautifully decorated and luxuriously furnished. William S. Hart, in "Three World Brand," and Charley Chaplin, in "The Idle Class," are the initial program.

• • •

Lake To Do "Kisses"

Maxwell Karger, head of a Metro producing unit, has announced "Kisses," a story by May Tully, that has been prepared for the screen by June Mathis, as Alice Lake's next picture.

"Kisses" will be Miss Lake's third Metro picture under direction of Mr. Karger, for all of which Miss Mathis prepared the screen adaptations. "The Golden Gift" and "The Hole in the Wall" are the productions completed.

Is That So!

IRVIN WILLAT and Rowland Lee both of whom are directing at the Goldwyn studios, cherish the same hobby. It has to do with stills. Not the kind that revenue officers pursue but "still" pictures. Mr. Willat, who is directing "Yellow Men and Gold," has a complete outfit of photographic equipment and takes photographs of his company. Mr. Lee carries a small pocket camera and snaps his players in odd moments. He has just finished "His Back Against the Wall" and is about to start "What Ho—the Cook!"

Clarke Irvine

is getting out a weekly which he calls "The Cast." It is a sort of a press sheet for the new combination of Robertson and Webb. It is well arranged and newsy.

"Clay," the story by Maud Annsley in which Miss Du Pont is being starred, has just been commenced out at Universal. Paul Scardon is directing while Ben Reynolds is turning the crank.

Robert Rawlinson

is hard at it under the direction of Hobart Henley, one of the "real" directors at the Universal. "Barry Gordon" is the next starring vehicle, a story chock full of human interest.

Shirley Mason's next vehicle will be *Queenie*, an early October release by Fox. The story, by *Wilbur Finley Fauley*, was adapted for the screen by Dorothy Yost. Howard M. Mitchell directed the production at the Fox West Coast studios. The star is supported by George O'Hara, Wilson Hummel, Aggie Herring, Lydia Titus, Adolph Menjou and Clarissa Selwynne.

Herman Robbins Has Resigned

from his position of general sales manager for the Fox organization. No reason is given for the resignation which is to take place immediately. He will be succeeded by R. A. White.

The Goldwyn Company is recognizing the undoubted ability of Cullen Landis and is giving him parts which will give him big opportunities. He has just finished the title role in "The Man With Two Mothers," by Alice Duer Miller, and is now at work in the chief role of "The City Feller," by Julien Josephson. Landis first attracted attention in "The Girl From Outside," by Rex Beach, and then scored in "It's a Great Life" and "Snowblind."

"Shake 'Em Up," a *Harry "Snub" Pollard* comedy, has been cut and titled and will be shown in preview this week at the *Hal E. Roach* studios. Earthquakes and Mexican bandits contribute to the fun. *Charles Parrott* wrote and directed the comedy.

"Rough Seas" and "The Lucky Number," the first two of a series of *Gaylord Lloyd* comedies, have been released. The first story begins with an elopement and the second is a satire on the plumbing trade abounding in clever subtitles which were written by *H. M. Walker*.

William Watson has been signed to direct *Harry "Snub" Pollard* and began his work this week. *Mr. Watson* was one of the first men in the picture field, having spent nine years on one comedy lot and three on another. His most recent work was directing *Lee Moran* in a number of comedies.

Interior sets for the next *Harold Lloyd* production will be under way within a few days. Two scripts have been prepared by *Jean Havez* and *Sam Taylor* and *Mr. Lloyd* will make his selection within a few days.

Mary Alden, who appeared in *William D. Taylor's* "The Witching Hour," and became famous in *Reginald Barker's* "The Old Nest," is starring at the Hollywood Community Theatre in a new play called "Ropes." *Wilbur Daniel Steele* is the author.

Larry Semon

has written a comedy of theatrical life that will go into production this week at the Vitagraph studio. Feature facilities have been placed at the comedian-producer's disposal for the picture.

William D. Taylor is editing his first production since his return from Europe. It is a picturization of a noted novel in which *May McAvoy* stars, and is said to excel in an unusual pictorial manner as well as in drama.

At Fort Lee one of the largest sets ever constructed in the east is being erected by *William Fox* for a big scene in a special production directed by *Harry Millarde*, who made *"Over the Hill."* Thirty houses are being constructed, with streets, stores and everything essential to represent a complete rural community. This motion picture village is to be swept away by a flood. Elaborate precautions have been taken to prevent the rush of waters doing any damage beyond the confines of the plot.

Gareth Hughes, the young Metro star, embracing his handsome mother

In "Garments of Truth" (Metro) Gareth Hughes turns grocer's clerk and dispenses eggs

Virginia Faire has been selected to play the lead in a special production starring *John Gilbert*, who headed the cast of *"Shame,"* one of the twelve Fox specials designed for launching on Broadway before going to exhibitors. The new picture is being made at the West Coast studios under the direction of Emmett J. Flynn.

Another wedding has taken place among the *Fox Hollywood* forces, making seven for this year—to date. The bride was *Dorothy Baker*, a screen actress for *Fox* until her marriage. The groom is *Dr. William W. Gardner*, one of the pioneer builders of the motion picture colony.

The Argus Ticket Company, of Chicago, have moved their headquarters from 633 Plymouth Street to 348 N. Ashland Avenue, from where they will continue to print and furnish tickets for amusement attractions of all sorts.

"The Mask" was written by *Lucien Hubbard*, scenario editor at Universal City, in collaboration with *Chaney* himself, and *Irving G. Thalberg*, studio manager. It originally was called "Wolfbreed."

Penrhyn Stanlaws has nearly completed the screening of the *Barrie* play, "The Little Minister," with *Betty Compson* in the title role. Most of the scenes made during the past two weeks have been filmed in the little Scotch village of Thrums which was constructed at the Lasky ranch in the hills back of Hollywood.

* * *

University Bars "Queen of Sheba"

San Francisco, Oct. 19.—"The Queen of Sheba" in film form, has been banned by the authorities of the University of California as being too risque. This action was included with the barring of the play by that name which was to be given by the students of the college.

* * *

Copyright on "Ben Hur" Extended

The copyright on "Ben Hur" has just been extended for another 14 years. The certificate of extension was issued on Thursday to Henry L. Wallace, as the son of the author of the famous story. Gen. Lew Wallace, who has been dead for many years. Mr. Wallace yesterday transferred his interest in the copyright, so far as it relates to the universal dramatic and motion picture rights for the story, to Erlanger, Dillingham & Ziegfeld, the firm of theatrical managers which, as it was announced not long ago, recently paid more than a million dollars for these rights to Mr. Wallace and Harper Brothers, the publishers of the book.

The original copyright on "Ben Hur" was granted to Gen. Wallace, the author, 42 years ago. Before the expiration of 28 years, the period for which the first certificate had been issued, Gen Wallace had died and in 1908 his son applied for the first extension of 14 years to which he was entitled under the United States Copyright Law.

* * *

Time Saving on Exchange Shipments

A valuable schedule showing the difference in delivery time between express and parcel post shipments from the home offices of film companies in New York to exchanges in all the key centers has been issued to company members of the National Association of the Motion Picture Industry by P. H. Stilson, chairman of the associations Transportation Committee.

The schedule shows also the time saved by using first class mail. Twenty-one exchange centers are listed, together with the number of days required for delivery by parcel post, express and first class mail. In the majority of cases, express service is as fast as first class mail and from one to two days quicker than by parcel post.

The schedule was worked out by C. W. Gotherman, manager of the Supply Department of Goldwyn Distributing Corporation, in collaboration with officials of the American Express Company and the Post Office Department.

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BALTIMORE: ACADEMY OF MUSIC—Forde & Rice; Lora Hoffman; Kajiyama; Ben Linn; Olympia Desvalls & Co.; Marie Stoddard; Torino.

BOSTON: MAJESTIC—Bert Earle & Co.; Buddy Doyle; Jimmy Hussey & Co.; Joe Jackson; Jolly Johnny Jones; Rath Bros.; Rome & Cullen; Vine & Temple; Ziegler Sisters.

CHICAGO: APOLLO—Chuckles of 1921; Vinie Daly; Ford & Truly; Musical Spillers; Permane & Shelly; White Way Trio.

CLEVELAND: EUCLID AVENUE OPERA HOUSE—Mlle. Codee; Everest's Monks; Marguerite Farrell; Harris & Santley; Harry Hines; Leona La Mar; Masters & Kraft; Novelle Bros.; Chas. Richman & Co.

DAYTON: LIBERTY THEATRE—Hattie Althoff & Co.; Bernardi; "In Argentina"; Klein Bros.; Lipinski's Dogs; Milo?; Bob Nelson.

DETROIT: DETROIT OPERA HOUSE—Belge Duo; Mel Burns; Harper & Blanks; Billy McDermott; Monroe-Fisher Revue; Nip & Fletcher; Robinson's Elephants; Sailor Reilly; Al Sexton & Girls; The Glorias.

NEWARK: RIALTO—Fred Allen; Armstrong & James; Boganny Troupe; Joe Fanton & Co.; Lew Fields & Co.; McConnell & Simpson; Yvette.

PHILADELPHIA: CHESTNUT ST. OPERA HOUSE—Anthony Clark & Arcaro; Jack Conway; Emily Darrell; Donald Sisters; Alfred Naess & Co.; Nonette; Georgie Price; Regal & Moore.

PITTSBURGH: SAM S. SHUBERT—Nora Bayes; Bernard & Townes; Selma Braatz; Walter Brower; Harrah & Rubini; Kremka Bros.; Libby & Sparrow; Francis Renault; Ryan & Lee.

WASHINGTON: SHUBERT-BELASCO—Brendal & Bert Revue; Lucille Chalfant; Jack & Kitty De Maco; Du Calion; McCormack & Regay; Pale & Palet; George Rosener; Emily Ann Wellman.

Loew's

NEW YORK: STATE—Collal's Dancers; Sally Fields; McIntyre & Halcomb; Peters & Le Buff; Russell & Co.; Texas Comedy 4. (Last half) Emery Four; Maley & O'Brien; Marriage vs. Divorce; Murray & Irwin; Sally Fields; Wanda & Seals. AMERICAN—Walter Kaufman; Maley & O'Brien; Jerry & Gretchen O'Meara; Tollman Revue; 2 Daveys; White Bros.; Willing & Jordan; Wolford & Burgart. (Last half) Asaki & Taki; Thos. Potter Dunne; Hodge & Lowell; Henry Horton & Co.; C. Wesley Johnson & Co.; Howard Martelle & Co.; Norton & White; Walsh & Bentley. AVENUE B—Vera De Esmonde & Co.; Foley & Spartan; La Follette & Co.; McCormack & Wineshill. (Last half) Ferro & Coulter; Fiske & Fallon; Bobby Jarvis & Co.; Lockhard & Laddie. BOULEVARD—Ubert Carleton; Fred LaReina & Co.; LaRose & Adams; Howard Martelle & Co.; Turner & Turner. (Last half) Eddie Cassidy; Howard & Brown; Let's Go; The Larconians; Wood Sisters & Foley. DELANCEY ST.—Bennett & Wellington; Howard & Brown; Jewel's Manikins; Sam Liebert & Co.; Race & Edge; Walsh & Bentley. (Last half) American Comedy 4; Collal's Dancers; Gingras Sisters; La Rose & Adams; Turner & Turner; 2 Daveys. GREELEY SQ.—Thos. Potter Dunne; Harvey & Stifter; Bobby Jarvis & Co.; Jean & Val Jean; C. Wesley Johnson & Co.; Norton & White. (Last half) Ubert Carlton; Cooper & Rodello; Gere & Delaney; Hart, Wagner & Eltes; Melville & Stetson; Put & Take. LINCOLN SQ.—Josie Flynn & Co.; Gordon Duo; Little Lord Roberts; Jimmy Lyons; The Larconians. (Last half) Fred's Pigs; Bernice La Bar & Beaux; Philbrick & DeVine Prevost & Goelet; Harry Sykes. NATIONAL—Henri Sisters; Prevost & Goelet; Sally, Irene & Mary; Small & Sheppard; 7 Brown Girls. (Last half) Gordon Duo; Jewel's Manikins; Little Lord Roberts; Race & Edge; William & Daisy. ORPHEUM—Fred's Pigs; Hodge & Lowell; Mack & Nelson; Marriage vs. Divorce. (Last half) Henri Sisters; Sam Liebert & Co.; Vee & Tully. VICTORIA—Pearl Abbott & Co.; Fero & Coulter; Gere & Delaney. (Last half) Walter Kaufman; Nora Jane & Co.; Martha Russell & Co.; 7 Brown Girls; Texas Comedy 4.

BROOKLYN: FULTON—Hart, Wagner & Eltes; Les Arados; Melville & Stetson; Put & Take; Harry Sykes. (Last half) Bennett & Wellington; Josie Flynn & Co.; Jimmy Lyons; Peters & Le Buff; Willing & Jordan. METROPOLITAN—American Comedy 4; Asaki & Taki; Al Carpe; Let's Go; The Skatelles. (Last half) Les Arados; Mack & Nelson; McIntyre & Halcomb; Sally, Irene & Mary. PALACE—A Week from Today; Fiske & Fallon; Four Ushers; Lockhard & Laddie. (Last half) Foley & Spartan; Quinlan, Hughes & Co. WARWICK—Al Lester & Co.; John & Babe Mills. (Last half) La Follette & Co.; Smith & Bagley.

ATLANTA: Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue. (Last half) Van & Carrie Avery; Barker & Dunn; Johnny Dove; Timely Revue; Uyeda Japs.

BALTIMORE: Boyd & King; Dance Creations; Foley & O'Neil; Fox & Kelly; Preston & Isabelle.

BIRMINGHAM: Crescent Comedy 4; Helene Davis; Mann & Mallory; Musical Rowellys; Fred Weber & Co. (Last half) Collins & Pillard; Paul & Georgia Hall; Ted & Daisy Lane; Little Yoshi & Co.; Song & Dance Revue.

BOSTON: Gene & Minette; Henshaw & Avery; Jack Martin Trio; Nelson & Barry Boys; Sutter & Dell. (Last half) Myrtle Boland; Burrell Bros.; Eddie Heron & Co.; Mlle. Rialto & Co.; Watman & Mack; Weber & Elliott.

BUFFALO: Jack Goldie; Martha Hamilton & Co.; Murphy & Hewitt; Skelly & Heit Revue; The Norvellos.

CHICAGO: McVICKERS—Bicknell; Arthur DeVoy & Co.; Fox & Venetta; Goody & Scott.

CLEVELAND: LIBERTY—Frank Bush; Collins & Dunbar; Girl in the Basket; Goforth & Brockway; Milo & Blum. (Last half) Connell & St. John; Maidie De Long; Lore; Summers Duo; Tid Bits.

CLEVELAND: 5 Musical Queens; Lindsay & Hazel; Link & Phillips; Mohen & Eldridge; Work & Mack.

DALLAS: Cortez & Ryan; Kennedy & Nelson; Lane & Freeman; Rawles & Van Kauffman; Alexander Sparks & Co. (Last half) Dugal & Leary; LaSova & Gilmore; Margy Duo; Mills Smith; Williams, Darwin & Co.

DAYTON: Connell & St. John; Maidie De Long; Lore; Summers Duo; Tid Bits. (Last half) Aerial Macks; Berry & Nickerson; Arthur Lloyd; McMahon & Adelaide; Murray & Lane.

DETROIT: Catland; Connors & Boyne; Dance Follies; Chas. Gibbs; Gordon & Healy.

GALL RIVER: Myrtle Boland; Burrell Bros.; Eddie Heron & Co.; Mme. Rialto & Co.; Weber & Elliot. (Last half) Gene & Minnette; Henshaw & Avery; Jack Martin Trio; Nelson & Barry Boys; Sutter & Dell.

HAMILTON: Grace Cameron & Co.; Futuristic Revue; Marr & Evans; Beulah Pearl Straight. (Last half) Conne & Albert; Lyndall Laurel & Co.; Jim & Irene Martin; Bill & Cora Monahon; Ralph Whitehead.

HOBOKEN: Harvey & Stifter; Melroy Sisters; Murray & Volke; Quinlan, Hughes & Co. (Last half) Betty Wake Up; Jean & Val Jean; Les Mason & Co.; Mack & Nelson; Geo. W. Moore.

HOLYOKE: Bernice La Barr & Beaux; Nora Jane & Co.; Murray & Irwin; Philbrick & De Voe; Wanda & Seals. (Last half) Pearl Abbott & Co.; Hurley & Hurley; Fred La Reine & Co.; Monte & Lyons.

HOUSTON: Curtis & Fitzgerald; Glagler & Malia; LeRoy Bros.; Smith & Inman; Snappy Bits. (Last half) Hill & Quinnell; Laing & Green; Sylvia Mora & Reckless Duo; Wild & Sedalia; Frank Terry.

KANSAS CITY: Boothby & Everdeen; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5. (Last half) Janet Adler & Girls; Ernesto; Hall & O'Brien; Lockie & Harris; Tallman & Kerwin.

LONDON: Brava, Michielina & Co.; Casson Bros.; Walter Kaufman. (Last half) Dell & Ray; O'Neil Sisters; The Chattel.

MEMPHIS: Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White. (Last half) Crescent Comedy 4; Helene Davis; Manny & Mallory; Musical Rowellys; Fred Weber & Co.

MONTREAL: J. K. Emmett & Co.; Manikin; Mumford & Stanley; Reeder & Armstrong; Virginia Belles.

NEW ORLEANS: Hill & Quinnell; Laing & Green; Sylvia Mora & Reckless Duo; Wild & Sedalia; Frank Terry. (Last half) Clifford & Leslie; Dancing Whirl; Herman & Engel; Wardell & Doncourt; Harry White.

OKLAHOMA CITY: Bollinger & Reynolds; Dancers Supreme; Eadie & Ramsden; McKenna & Fitzpatrick; Salls & Robles. (Last half) Chaflonte Sis.; Conroy & O'Donnell; Cook & Hamilton; Lamberti; Molera Revue.

OTTAWA: Brown & Elsine; Wm. Dick; Downing & Bunin Sis.; Johnson Bros. & Johnson; The Perettos.

PITTSBURGH: Anger & Adelon; Jack & Eva Arnold; Walter Fenner & Co.; Melody Festival; 3 Keena Sisters.

PROVIDENCE: Harry Gilbert; Peck & Parsons; Rilla Willard & Co.; 3 Tan Boys; Toby & Girls; Warman & Mack. (Last half) Arthur Deagon; Lou & Grace Harvey; Martin & Courtney; Russo, Ties & Russo; Wheeler Trio.

ST. LOUIS: Aerial Macks; Berry & Nickerson; Arthur Lloyd; McMahon & Adelaide; Murray & Lane. (Last half) Boothby & Everdeen; Glenn & Richards; Kennedy & Martin; Ross & Flynn; Royal Harmony 5.

SAN ANTONIO: Gruett, Kramer & Gruett; Holland Dockrill & Co.; Joe & Clara Nathan; Jim Reynolds; Harry & Lola Stevens. (Last half) Curtis & Fitzgerald; Flagler & Malia; LaRoy Bros.; Smith & Inman; Snappy Bits.

SPRINGFIELD: Arthur Deagon; Lou & Grace Harvey; Martin & Courtney; Russo, Ties & Russo; Wheeler Trio. (Last half) Harry Gilbert; Peck & Parsons; Rilla Willard & Co.; 3 Ban Boys; Toby & Girls.

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Poli

BRIDGEPORT: PLAZA—Blackstone; Frances & DeMar; Leighton & Brady; (Last half) Beagy & Clauss; Berger & Bloom; Florence Brady. POLI—Columbia & Victor; Leavitt & Lockwood; Gertrude Morgan; The New Producer; Toyland Follies; (Last half) Laura DeVine; Kohen & Galletti; De Wolf Girls; Pardo & Archer; Ben Smith.

HARTFORD: CAPITOL—De. Wolf Girls; Fisher & Hurst; Kluting's Animals; Rena Roland & Co.; (Last half) Leighton & Brady; Laurie Ordway; Toyland Follies; Weber & Ridnor. PALACE—Joe D'Lier; Fraser & Bunce; Kennedy & Kramer; Peggy Parker & Co.; Telephone Tangle; (Last half) Copes & Hutton; Saxi Holtsworth & Co.; Harry Hayden; Lacardo Bros.; Gertrude Morgan.

NEW HAVEN: PALACE—Arabian Nightmare; Laura DeVine; Koken & Galletti; Arthur Lyons & Co.; Pardo & Archer; (Last half) Blackstone; Columbia & Victor; Fraser & Bunce; Rena Roland & Co. BIJOU—Beagy & Claus; Berger & Bloom; Gertrude George; (Last half) Frances & DeMar; Frederick Roland & Co.; Telephone Tangle.

SCRANTON & WILKES-BARRE SPLIT: Carroll & Stergis; Godfrey, Pierce & Co.; (Last half) Binn & Grill; Tom Heier & Co.; William Hallen; Alma Neilson & Co.; Young & Wheeler.

SPRINGFIELD: PALACE — Berlo Girls; Ben Smith; Weston & Arnold; Walton Duo; (Last half) A Wife Hunter; Janis & Chaplow; Winlocke & Van Dyke.

WATERBURY: Copes & Hutton; Florence Brady; Harry Hayden & Co.; Selbini & Crovini; (Last half) Arabian Nightmare; Joe D'Lier; Fisher & Hurst; Arthur Lyons & Co.

WORCESTER: PLAZA—Saxi Holtsworth & Co.; Frederick Roland; Smith & Vieman; Weber & Ridnor; (Last half) Kennedy & Kramer; Miner & Evans; The New Producer. POLI—A Wife Hunter; Frances Bell & Boys; Janis & Chaplow; Lacardo Bros.; Winlocke & Van Dyke; (Last half) Kluting's Animals; Peggy Parker & Co.; Walton Duo; Weston & Arnold.

Pantages

BUTTE, ANACONDA & MISSOULA: Doral Blair & Co.; Chung Hwa Four; House David Band; Madam & Paula; Neil McKinley.

COLORADO SPRINGS & PUEBLO: Canary Opera; Dixie Four; Good Night London; Keltons; Dorothy Morris & Co.; Pantzer Sylva.

CLEVELAND: MILES THEATRE—The Faden Trio; Little Miss Sunshine; Miles Dancers; Nevins & Gordon. ORPHEUM—Caesar Rivoli & Co.; Baby June & Pals; Warner & Cole.

DENVER: Shelton Brooks; Carl Emmy's Pets; Gus Elmore & Co.; Italian Bandit; Santucci; Scamp & Scamp.

DETROIT: MILES—Harmony Land; Stein & Smith. REGENT—Bender & Herr; Leonard & Porray; Oklahoma Four; Sampsel Leonhard & Co.; Weston & Elaine.

FRISCO: Carleton & Belmont; Petite Revue; Powell Troupe; Mary Riley; Paul Sydell; Walters & Walters.

HAMILTON, ONT.: Holliday & Willette; Sampsel & Leonhard Co.; Violets; Britt Wood; Ray & Helen Walzer.

GREAT FALLS & HELENA SPLIT: Bernard & Ferris; Lee Morse; Paisley, Noon & Co.; Sheftils Revue; Three Alexs.

KANSAS CITY: Arthur & Peggy Jarvis Revue; Judson Cole; Melody Maids.

LONG BEACH: Ara Sisters; Clemenso; Bellings; Pantages Opera Co.; King Saul; Joe Whitehead; Ross Wyse.

LOS ANGELES: Gilbert & Saul; Little Cafe; Little Pipifax; Stateroom 19; Lew Wilson.

MEMPHIS: Stanley, Gallini & Co.; Harmony Land; Bobby Henshaw; Lydia McMillian & Co.; Wille Bros.; Eva Tanguay.

MINNEAPOLIS: Conchas, Jr.; Jack Dempsey; Foster & Ray; Le Gonna & Jazz Band; Melodies & Steps; Chuck Reisner.

OAKLAND: Amoros & Jeanette; Sonia De Calve; Edge of the World; Garry Owen; Tale of Three Cities.

OGDEN: Jack & Marie Grey; Lew Hoffman; Hanky Panky; Gloria Joy & Co.; Davis McCoy & Co.

PORTLAND: Coleman & Ray; Kane, Morey & Moore; Little Caruso; Ohara & Neeley; Jerome North; Rekoma; Walton & Brandt.

SEATTLE: Dixie Land; Chas. Gerard & Co.; Genevieve May; Jones & Sylvester; Carl Rosini.

STL LOUIS: Baggett & Sheldon; Mason & Bailey; Murdock & Kennedy; Pantheon Singers; Springtime Frivolities.

SALT LAKE: Burns & Loraine; Jean Gibson; Stan & Mac Laurel; Jan Rubini; White, Black & Useless; Wire & Walker.

SAN DIEGO: Agnes Johns; Three Kuhns; Chas. Murray; Rose & Moon; Rising Generation; Harry Tsuda.

SPOKANE: Harry Antrim; Bardwell, Mayo & Benstrom; Cuba Quartette Laretto; Yes, My Dear.

TACOMA: Brazilian Heiress; Juanita Bros.; Humberto Bros.; Kennedy & Rooney; Will Morrisey; Ann Suter.

TORONTO: Ciganne Troupe; Chad & Monte Huber; Frawley & West; Noodles, Fagin & Co.; Montague Love.

VANCOUVER: Chas. Althoff; Harry Bussy; John R. Gordon & Co.; Harmony Four; Margaret & Alvarez; Stafford & De Ross; 30 Pink Toes.

WHEELING: Bender & Herr; Joanian Hawaiians; Lewis & Rogers; McNally Kelly & De Wolf; Joe Roberts.

WINNIPEG: Arizona Joe; Daley & Berlew; Jack Lait's "Help"; Max & Wilson; Terminal Four.

Orpheum

CHICAGO: MAJESTIC—Vera Berliner; Cavana Duo; Davis & Darnell; 4 Marx Bros.; Frank Gaby; J. Rosmond Johnson; Sam Mann & Co.; Mehlinger & Meyers; Rae Samuels; Jay Velie & Girls; May Wirth & Family. PALACE—Bronson & Edwards; Finlay & Hill; Dorothy Jardon; Jack Kennedy & Co.; Krans & White; Lucas & Inez; Muller & Stanley; Rockwell & Fox; Sultan; Vadi & Gigi; Williams & Wolfus. STATE-LAKE—Bailey & Cowen; Fred Bowers Revue; Sidney Grant; Lorraine Sis; Laura Pierpont; Flo & Clif Walters.

DENVER: Barbette; Henry & Moore; Taxie; Watts & Hawley; Clifford Wayne & Co.; Wilbur Mack & Co.; York & King.

DES MOINES: Jean Adair & Co.; Carson & Willard; Milt Collins; Mattyine Lippard; Lohse & Sterling; Ona Munson.

DULUTH: Ben Beyer; Brown & O'Donnell; Lady Tsen Mei; Santos & Hayes; Stone & Hayes; Wanzer & Palmer.

EDMON. & CALG.: Joe Bennett; Maurice Diamond; Bobbie Gordone; Vera Gordon & Co.; Chas. Harrison & Co.; The Rios; Toney & Norman.

KANSAS CITY: Clairmont Bros.; Clark & Bergman; Flanigan & Morison; Fred Lindsay; Morris & Campbell; Sarah Padden; Scanlon-Deno & Scanlon. MAIN ST.—Daniels & Walters; Ed Janis Revue; Cliff Nazaro & Darling Sis; Nat Nazarro B. & B.; Sampson; Douglas; Rae Samuels.

LINCOLN: Sheldon Brooks; Edith Clifford; Countess Norden; Julian Eltinge; Nanon Welsh & Co.; Clifford Wayne Co.; Frank Wilson.

LOS ANGELES: Neal Abel; Bennett Sis; Bushman & Bayne; Carleton & Ballew; Toney Grey & Co.; McKay & Ardine; Juggling Nelsons; Wood & Wyde.

MEMPHIS: Doier Romaine; Junior & Terris; Kitner & Reaney; Bobby Randall; Blossom Seeley.

MILWAUKEE: MAJESTIC—Jack Benny; Dainty Marie; Low Fenley & Stella; Gordon & Rica; Juliet; Chic Sale; Vernon Stiles; Van & Corbett. PALACE—Austin & Delaney; Lillian & O'Dare; Princess Kalama & Co.; Swan & Swan; Leo Zarrell Duo.

MINNEAPOLIS: Bronson & Baldwin; De Haven & Nice; Jack Inglis; Moody & Duncan; Tim & Kitty O'Mears; Margaret Taylor; Wenzer & Palmer; Thos. A. Wise & Co. HENNEPIN—Jean Barrios; Joe Browning; Corinne & Co.; Ducan & Raymond; Galetti's Monkeys; Samsted & Marion.

NEW ORLEANS: Harry Comer; Flashes; Garcinetti Bros.; Gene Greene; Harry Holman & Co.; Melville & Rule; Nihla; Servis Le Roy.

OAKLAND: Margorie B. Belevieu; Harry Conley & Co.; Mel Klee; Bob La Salle & Co.; Goe & May Le Fevre; The Casanos; The Gellis.

OMAHA: Frank Farron Ford & Cunningham; Gibson & Connelli; Ed Janis & Co.; Mantell & Co.; Cliff Nazarro & Darling Sis; Nat Nazzaro; B. & Bubbles; Swor Bros.

PORTLAND: Adams & Griffith; Dance Fantasies; East & West; Indoor Sports; Moran & Mack; Grace Nelson; Schichtl's Mannikens; Whiting & Burt.

SACRAMENTO & FRESNO: Adler & Ross; Carlyle Blackwell; Bowers, Walters & Crooker; Wallace Galvin; Hughes Musical Duo; Aileen Stanley; The Little Johns.

ST. LOUIS: ORPHEUM—Booth & Nina; Wm. H. Crane & Co.; Dillon & Parker; Walter C. Kelly; Lydell & Macy; Pilert & Scofield; Tempest & Sunshine. RIALTO—Ford & Price; Hanson & Burtan; Van & Vernon.

ST. PAUL: Frank & Milt Britton; Butler & Parker; Gus Edwards Revue; Sandy; Al & F. Stedman; Van Horn & Inez.

SALT LAKE CITY—Lou & Fay Durbyell; Gautier's Bricklayers; Wm. Halligan & Co.; Sammy Lee & Lady Friends; Millard & Marlin; Quixey Four; The Sharrocks.

SAN FRANCISCO: Dooley & Storey; Margaret Ford; Gautier's Toy Shop; Helen Keller; Pearl Regay & Band; Jack Rose; Swift & Kelly; Van Cellos.

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SEATTLE: Anderson & Graves; Anderson & Yvel; Clifford & Johnson; Follis Girls; Bob Hall; Michon Bros.; Corinne Tilton Revue.

SIOUX CITY: Barton & Saxton; Dresser & Gardner; Four Lamys; Frawley & Louise; Jordan Girls; Lyons & Yosco; Moss & Frye; Tyler & St. Clair.

VANCOUVER: Billy Arlington & Co.; Avey & O'Neil; William Ebs; Kara; Lee Children; Ed Morton; Young & April.

WINNIPEG: Kitty Doner & Co.; Mary Haynes; Jack Joyce; Kramer & Boyle; Sylvia Loyal & Co.; Marshall Montgomery; Ritter & Knape.

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ALTON: HIPPODROME—Leroy & Mabel Hart; (Last half) Vallal & Zermanil.

BLOOMINGTON: Cook & Vernon; Melo Danse; Harry Watkins; (Last half) Si Jenks; Frank & Clara La Tour; Phina & Co.

BARTLESVILLE: ODEON — Four Lunds; Marian Gibney.

BROOKFIELD: DE GRAW—MacGowan & Knox; Orville Stamm.

CEDAR RAPIDS: MAJESTIC—Kavanaugh & Everett; Moss & Frye; Saxton & Farrell; Three Moran Sisters; Tilyou & Rogers; (Last half) Beak Blockheads; Ford & Cunningham; Franklin & Vincent; Harry Holman & Co.; Claude Golden; Toy Long Foo & Co.

CENTRALIA: GRAND THEATRE—New Leader; Geo. Thomas; (Last half) King Hackley & Co.

CHAMPLAIN: ORPHEUM—Bell & Belgrave; Phina & Co.; Ray & Fox; Zelaya; (Last half) Tom Brown's Musical Revue; Fink's Mules; Fox & Conrad Co.; Howard & Jean Chase Co.; Marlette's Marionettes; Nippon Duo.

CHICAGO: AMERICAN THEATRE—Allen & Pearl; Eddie Foy & Family; (Last half) Lulu Coates & Her Crackerjacks; Duval & Symonds; Frank Gardner & Co.; Jack Osterman; Miss Claire Vincent. EMPRESS—Beaks Blockheads; Ed & Berti Conrad; Fox & Conrad; Hawaiian Novelty Co.; Jones & Crumley; (Last half) McGrath & Deeds; Alf Ripon. HARPER—Jos. De Kos & Co.; Kate & Indetta. KEDZIE—Noel Lester & Co.; Mellon & Raan; Jack Osterman; Tracy, Palmer & Tracy; Claire Vincent & Co.; (Last half) Ed & Bertie Conrad; Coley & Jaxon Jess & Dell; Speaker Lewis. LINCOLN—Otillie Corday & Co. (Last half) Shabot & Tortoni; Keno, Keyes & Melrose Black & Stanton.

DECATUR: EMPRESS—The Dorans; Duval & Symonds; Goetz & Duffy; Si Jenks; Rose King Trio; The Maxwell Quintette; (Last half) Bensee & Baird; Jap; Knapp & Cornelia; Rae & Helmar; The New Leader Zelaya.

DAVENPORT: COLUMBIA—Henry Catalano & Co.; Ford & Cunningham; Joseph De Kos & Co.; Excello Quartette; Claude Golden; Desso Retter; (Last half) Eddie Foy; Flanders & Butler; Jo Jo Harrison; Ernest Hiatt; Toaart.

DUBUQUE: MAJESTIC—Billy Doss Revue; Hedley Trio; Sampson & Douglas; Valentine & Bell.

ELGIN: RIALTO—Bensee & Baird; Kale & Indetta; Smiles; (Last half) Henry Catalano & Co.; Orville Stamm.

EAST ST. LOUIS: ERBERT'S—Delbridge & Cremmer; Fillis Family; Harry Holden & Co.; Nelson & Madison; (Last half) Langton, Smith & Langton; Lorraine Sisters; Marston & Manley; Merian's Canines.

EVANSVILLE: GRAND—Cliff Bailey Duo; Marcelle Hardie; Lee U. Cranston; Tarzan; Joe Thomas Sax-O-Tette; (Last half) Chamberlain & Earle; Wilfred Du Bois; Hugh Johnston; Roberts & Clark; The Question.

FORT SMITH: JOIE THEATRE—Adelaide Bell & Co.; Briscoe & Raugh; Four Lunds; Marian Gibney; Gordon & May.

GRAND ISLAND: MAJESTIC—Billy Aloha & Girlie; Curt Galloway.

GALESBURG: ORPHEUM — Val Harris & Co.; Thalero's Novelty; (Last half) Wills, Gilbert & Co.; Langton, Smith & Langton.

JOLIET: ORPHEUM—Lulu Coates & Co.; Kinzol, Whitfield & Ireland; (Last half) Emos & Alton.

KANSAS CITY: GLOBE—Kurt & Edith Kuehn; Russ Leddy & Co.; Merian's Canines; The Stanleys; John West; (Last half) Jack Gregory & Co.; Lynne & Loraye; Mildred Millard & Co.; Hip Raymond.

KENOSHA: VIRGINIAN — Alevo Duol Borsini Troupe; Our Future Home.

LINCOLN: LIBERTY THEATRE—Florida Four; Mildred Millard & Co.; E. J. Moore; Swift & Daley; Watsika & Understudy; (Last half) Four Camerons; Engle & Marshall; Great Howard; Newport Stirk Trio; Nora & Sidney Kellogg.

MADISON: ORPHEUM — Fiske & Lloyd; Hugh Herbert & Co.; Norris Novelty; Al Raymond; The Wilsons; (Last half) Francis & Kennedy; Rodero & Marconi; Wilfred Clarke; Zuhn & Dreis.

OKMULGEE: ORPHEUM — (Last half only) Craig & Catto; Down Yonder; Hollins Sisters; Hubert Dyer; Ruffles.

OMAHA: EMPRESS—Billy Aloha & Girlie; Cameo Revue; Four Camerons; Iafield & Noblet; (Last half) Florida Four; Willie Hale & Bro.; Frank & Gracie De Mont.

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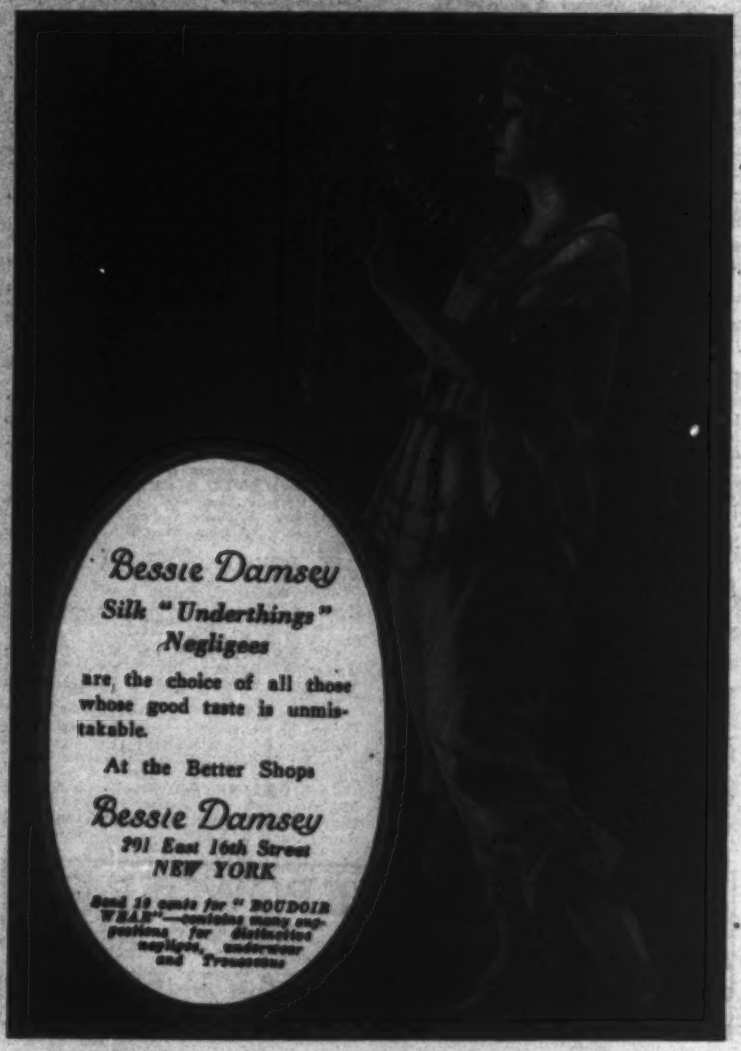
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